



WIRE MAGAZINE
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Publisher •

TYPESETTING
M.C Typeser Limited, Charham
PRINTING

Garnett Press, Rorherham WIRE is distributed in the UK by NS Distribution, 102 Curtain Road,

London EC2A 3AA

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"I can definitely say that many unn't stop. It will contrast to go forward." CHARLIE PARKER, 1953



COVER:

by Mark Lewis

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FOUR JAZZA WARDS demonstrated anything, it's the innate strength of the developing new music in our embattled scene. The figures who swept the board are major names in the new vanguard; the (huge) crowd who came to see them are the sort of people one might not have expected to find at a juzz gir of any kind, even a few years ago. And this is all happening well after the so-called "juzz revival" has lost its media mystique.

NATIONAL JAZZ MONTH itself scored a significant success in reminding the mainstream of the presence of the music. It was health "jazz fewer" in Ortober, but it wan't meant to be: fevers die away too quickly. Plenty of inroads were music; awareness was built. It will be developed further in the months ahead: there is talk of another NJM in '88.

 $O\ u\ \kappa\ \tau\ H\ A\ N\ \kappa\ s\ to\ the\ many\ who\ helped$  during the course of the month; to all those who attended our Festival Hall lunchtime gigs.

As 1988 beckons, now, more than ever, is the time.

We wish you a peaceful Christmas and New Year

RICHARD COOK PAUL ELLIMAN PHILIP WATSON

CAROLINE ROUX ROY PATTISON CHRIS PARKER

LORRAINE BOWEN



# ONCE UPON A TIME Jack Daniel OPENED A DISTILLERY MAKING THE FINEST WHISKEY IN ALL AMERICA.

#### THE END.

In 1866 Jack Daniel started his distillery in Lynchburg. He had a simple aim, to make Jack Daniel's Tennessee Whiskey the best he could, every day he made it, no matter what;

The following year he did the exect sume thing. A year later, nothing changed, the year after that he did the same again. For a further tweels month he repeated the process, deciding the next year he would do it once again. The next year was also the same. He then continued for 5g days in a similar fashion, surprisingly, next year he did exactly the same thing again, and the next the same again, and gain and again and again and again and again and again.



Freedom O N 7 December, jazz musicians, writers and artists will be pooling their talents for a day of meetings and music in support of the Jazz Section of the Czechoslovakian Musicians Union. The problems reported earlier by Wire have still not been satisfactorily resolved: the Section is still banned by the Czech government and two of its leaders remain behind bars. Taking part in the event will be, among others, Billy Taylor, Dwyke Mitchell, Willie Ruff, Kurt Vonnegut and Josef Skyorecky. VOA will broadcast the concert direct to Czechoslovakia. For more info, contact Peter Gillon on (0101-202) 682-7058

#### Prohibition Allows Jazz

CHAMPAGNE cafe Prohibition has begun a policy of live 1822 every Wednesday to go with your cockruls. This month, Jim Dvorak presents Toot Sweet (2 Dec) and the Cliff Venner Quartet (9). Prohibition is at 9 Hanover Street, W1 (01-493 0689).

#### Konadu Strums In KING OF Ghanaun quirar band music Alex Konadu arrives for a tour in December. Alex's dates are: Africa Centre (3): Warwick Arts Centre (4): Lends Tendes Club (5), Sandra House, Eyre St.,

EC1 (6): Dovecore Arts Centre. Cleveland (8); Manchester Green Room (10); Town & Country Club

#### Jazz Poetry Festival THE SECOND Apples And

Snakes Jazz Poetry Festival is to be held this year at the Covent Garden Community Centre/Seven Dials Club, Earlham Street, WC2, over the weekend of 29-31 January. Last year's Festival was quite an event and the organisers have programmed another excellent line-up, including: Adrian Mitchell & Beatse Mitchell, Juner & Parker, Amancio Da Silva, Pitika Ntuli & Eugene Skeef, Josefina Cunido. Annie Whitehead & Louise Elliot, Bob Cobbing & Lol Coxhill, Ian Shaw & Andrew Phillips. Mahmood Jamal & Keith Wasthe and Sarah June Morris & Diango Bates. Doors 8 pm, tickers £3.50 (£2 concessions) per night. For more info ring 01-690 9368 A Wire recommended

#### New Nyman SIGNIFICANT composer

Michael Nyman begins a Contemnorary Music Network tour in lanuary, together with his celebrated Band. At pressrime we were unsure of the material to be played, but it will probably include new works alongside some Nyman Greatest Hits Dates confirmed are. Queen Elizabeth Hall, South Bank (12 Jan); Winchester Theatre Royal (14); Bracknell Wilde Theatre (15): Bristol Victors: Rooms (16): Cardiff St David's Hall (17); Brighton Gardner Arts Centre (19); Warwick University Arts Centre (20): Liverpool Blurcost (21); Manchester Royal Northern College (22).

# R3: Jazz Or No Jazz?

MANY 1922 lovers will be dissurbed to hear of the axing of the long-running Jazz Today series on Radio 3. It has been rumoured that BBC Radio have been asked to cut back on the amount of sazz to be heard on the airwayes - an extraordinary attitude to take, in view of the massive new interest in the music and the terrible paucity of jazz on the radio even now - but a Radio 3 spokesperson rold us that in fact the plan was to revitalise 1222 on R3 by withdrawing the "tired" Jazz Today and ecolacing at with something else. While a fresh programme would obviously be welcome, Charles Fox's excellent slot was

invaluable for presenting opportunities for relatively obscure or new musicians to have their music aired on national radio. If a new format isn't devised speedily, there is an obvious danger that that precious airrime will be foreotren as far as new jazz is concerned. Readers may like to write to John Drummond, Head of Radio 3, to express their own concern and hope for a new programme. Meantime the final Jazz Today is scheduled to go our on 5 January

# Radio Ass

THE Westbrooks' music-theatre entertainment The Ass is to be broadcast on Radio 3 on 21 December at 10 pm. The original Foco Novo cast perform the piece, which has been specially adapted for radio by Mike and Kate.

#### Pre-Turkey in Torquay

R E 's an early Christmas lazz Parry at Monroes, Victoria Road in Torquay on 7 December. Bobby Wellins, Hank Shaw, Roy East, Bill Le Sage and the Charlie Earnshaw Quartet are all among those blowing through their party hats, £3,50 gets you in and 50% of the proceeds go to UNICEF More info on: 0803 33692.

### Look Sharpe

THE JACK Sharpe Big Band is on the road this month, in support of their new LP Catalyst, which is a tribute to Tubby Haves. Barrennez Sharpe is joined on the album by a star line-up including Chris Laurence, Dock Pearce, Jamie Talbot and Guy Barker, and the following dates for the orchesera have been confirmed: Prince Of Orange (2 Dec): Barnes Bulls Head (7) Oxford Street 100 Club with guest Georgie Fame (9).

# Trompe L'Oeil On

Tour A NEW band led by Aussie seconhoust Iim Denley is on tour this month. Joining Jim are Maggie Nicols on vocals and Peter Appleton on his unique sculptureinstruments. Sounds intriguing! Catch them at: Exeter & Devon Arts Centre (12 Dec): Oxford Holywell Music Room (15); Swansea Arts Workshop (16); Cardiff Four Bars Inn (18): Sheffield Manpin Art Gallery (19); Hull Time-

Based Arts (20).

#### ABIM

ONE SPIN - OFF of Narional Jazz Month is the Association of Brirish Jazz Musicians, devised by Jazz Services director Chris Hodgkins and Digby Fairweather, a body designed basically to help the lot of jazz musicians and listeners in a country which doesn't go out of its way to be nice to jazz people. ABIM will publish a quarterly journal for members, hold an AGM/Convention and provide other privileges including a concessionary National Jazz Card. More info from Chris at 5 Dryden Street, London WC2E 9NW

#### Leeds Archive LEEDS College of Music is

trying to put together an archive of material on British popular music Besides music and records, they're after instruments, letters, magazines and other ephemera. For information on help or donations, conract the College Librarian, Leeds College of Music, Cookridge St., Leeds LS2 8BH.

#### Banbury Action

THE MILL Arts Centre in Banbury, Oxon, is presenting a series of concerts and workshops in December and January Dates set are: Evan Parker solo, plus HCH (4 Dec); HCH improvisation workshop (5 Dec, 12-4 pm); John Etheridge Trio (8 Jan); Paul Rutherford Trio (5 Feb). Ring The Mill (Banbury 52050) for more derails.



NOW'S THE TIME



# CLUB DATES

W H E R F I T 'S A T T H I S M O N T H

ERISTOL Thekla		RICHARDS 4 + STEVE	(28th)	PURCELL-ARGUELLES		MARIO CASTRONARI
(12th, 13th Dec)		LODDER +		QUARTET	(9rh)	IAN PONSFORD #
ANDY SHEPPARD	(3td)	BOBBY PORCELLI	(31st)	THE IAINS		IANETTE MASON
LEICESTES Spectrum	(4th)	SAMBATUCADA	FINB	OROUGHARMS	(10th)	DAVE DEFRIES & ROLAND
Centre, Michael St	(5th)	TAXI PATA PATA	Finbore	ough Rd, SW10		PERRIN
(19th Dec)	(6th)	(Junch)TRINITY COLLEGE	(6th I		(11th)	PHILLIP BENT & JIM
CLEVELAND WATKING		BIG BAND		Maggir Cox	(	LAMPI
SWEET THUNDER		(eve) WILLIAM STREET	(20th)	Lor Coxenu	(12th)	(lunch) JEX SAARELAHT
MANGHESTER Band On		BAND	NOB	THLONDON	(	(eye) STEVE WILLIAMSON
The Wall	(8th)	THE TROIANS		Holloway Rd	(13th)	(lunch) EDDIE PARKER &
(16th, 17th Dec)	(9th)	ALAN BARNES QUARTET	(5th I		(1541)	PETE SABERTON
ANDY SHEPPARD	(10th)	PASTORIA		QUILOMBO EXPONTANEO		(eve) DICK HECKSTALL-
NOTTING HAM Old Vic	(11th)	LOS RANCHEROS	THE	DOME 354 Kings Rd,		SMITH & TOHN
(9th Dec)	(12th)	NATIVE SPIRIT	SW3			ETHERIDGE
IACK BRUCE, DICK	(13th)		(Thurs	eves)	(14eb)	LOUISE ELLIOT
HECKSTALL-SMITH WITH	(1)	Овсн		NEW STREET		SIMON PURCELL & STEVE
NORMAN BEAKER BAND		(eve) IIM MULLEN	0.98.1	A PUSSYCAT	(1,500)	WATTS
(20th Jan)		QUARTET		v St, El	(16th)	JAN PONSFORD &
STAN TRACEY QUARTET	(15th)			Dec)(20th) (3td Ian)	(total)	IANETTE MASON
(27th) First House	(16th)			IAZZ WITNESS	(17th)	ERNEST MOTHLE & ERROL
SALISBURY Arts Centre		WELLER-SPRING	DARI	SICAN CENTRE	(17th)	CLARKE
(18th Dec)		QUARTET	Foyer		(18rb)	MARK LOCKHEART &
ANDY SHEPPARD	(18th)		(12th I	Dec)	(1000)	STEVE BERRY
SHEFFIELD Other Musics.	(total)	SALSA		(lunch) OUILOMBO	(19eb)	(lunch) IEX SAARELAHT
Hallamshite Hotel	(19th)	H: LIFE INTERNATIONAL		EXPONTANEO	(1,7111)	(eve) STEVE WILLIAMSON
(2nd Dec)	(20th)		100 C	ьив Oxford St, W1	(20rb)	(lunch) En Jones & Ros
WIRE ASSEMBLY		Band	(26th I	Dec)	,=====	STATHAM
(9th) THE EARTH ENSEMBLE		(eve) Bernie Cash's		Zila		(eye) DICK HECKSTALL-
(16th) OAF WITH MICK BECK		PREZERVATION	(3rd J	an)		SMITH & JOHN
(6th Jan)	(22nd)	CHEVALUE BROTHERS		DICK HECKSTALL SMITH		ETHERIDGE
SNAPPER		Jazz Train II		WITH ELECTRIC DREAM	(21sr)	LOUISE ELLIOT
(13th) THE GLASNOST FIVE		SOMO SOMO	JAZZ	CAFE 56 Newington		IAN SHAW & JOHNNY
(20th) OPEN STAGE	(27th)	(lunch) IOHN BENNETT	Green.	N16	(==)	MILLER
(27th) BELL/CUSACK/LOVENS		BAND	(1st I	Dec)	(23rd)	IAN PONSFORD #
(28th) QUAQUA (RUSSELL/		(eye) PEPE LEMER'S		DAVE O'HIGGINS/MARIO	(0)10)	IANETTE MASON
MINTON/CHEISTMANN)		BRAZILIAN TAZZ		CASTRONARI	(20sh)	JULIAN ARGUELLES
WAKEFIELD Sports Club		EXTRAVAGANZA	(2nd)	IAN PONSFORD &	(1st J	
(11th Dec)	(28th-			JANETTE MASON		ELTON DEAN & JOHN
HARRY BECKETT		AUREDO RODRIGUEZ	(3cd)	ERNEST MOTHLE & ERROL		ETHERIDGE
(18th) APOLLO XMAS ALL STARS		Sextet		CLARKE	(3rd)	DICK HECKSTALL-SMITH
WARNDEN The Haywain,	(30th)	DON RENDELL QUARTET	(4th)	PHILLIP BENT & JIM		& JOHN ETHERIDGE
Tolladine Road	(31st)	CAYENNE NEW YEAR'S		LAMPI	(5th)	CHRISTINE TOBIN
(2nd Dec)		EVE PARTY	(5th)	(lunch) JEX SAARELAHT	(6th)	IAIN BALLAMY & PHIL LEE
TREVOR LINES TRIO/ZIZ!	(3td 1	an)		(eve) LOL COXHILL	(7th)	ANNIE WHITEHEAD
TRIO		(eve) LOL COXHILL BAND	(6th)	(lunch) Eo Jones & Ron	(8th)	JULIAN ARGUELLES
	(6ch)	ROADSIDE PICNIC		STATHAM	(10th)	DICK HECKSTALL-SMITH
london	(7th)	BOS SYDOR QUARTET		(eve) DICK HECKSTALL-		& JOHN ETHERIDGE
BASSCLEF Hoxton Square	(13th)	TREVOR WATTS MOIRE		SMITH & JOHN	(12th)	ELLEN DEMOS
(1st Dec)		Music		ETHERIDGE	(13th)	IAIN BALLAMY & PHIL LEE
PLAN B	(14th)	THE HEADS		Louise Elliot	(14th)	Roy Dodgs
(2nd) JERRY UNDERWOOD/TIM	(17th)	In Cahoots	(8th)	DAVE O'HIGGINS &		

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hat are the real stories hat are the real sub-Where will you find the well-argued, unbiased reports about the issues that concern and interest you?

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JAPANESE INTERFACE The real cultural and industrial effe of the Japanese 'invasion' of the North East.

the chemical cocktail in your tapwater.

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# Woody HERMAN

working of bandleaders. Just as William Basie took over Bennie Moren's hand so Harman must alread trades of the Jeham Janes Oschosso subse Janes himself decided to quit. That was in 1936: he kept the hand tomother for ten years, and it later became known as The First Herd. He had some fine idiosyncratic soloises like Flip Phillips

1913-1987

Bill Harris and Sonny Berman and created scores like "Apple Honey" and "North-West Passage" which were an assure blend of bard drawing and bright melodic turns of phrase. His Second Herd, formed in 1947, included the "Four Brothers" say section of Stan Getz. Zoor Sims Herbic Steward and Same Chaloff

Woody kept working and working. Some gave him the moutation of being no more than a superficial relactic and use true that he made what he could of non-material in the 60s But there were still great sections in his band, like the reumper ream of Don Rader, Bill Chase and Dusko Govkovich, even when the material was less than sensational. He was a good, agile clarinet player himself, never an obvious virruoso like Goodman or Shaw but perfectly capable of handling a solo, and an amiable light vocalist. He had some of Ellington's casual approach to bandleading but could tough out most problems: Woody was small and wiry, with a tempestuous



frown, yet he was better liked than many of his contemporary

He was focal with impossible tay problems in his last wars when America's Internal Revenue made a colossal back-tax demand which had been hidden from him by dishonest management. His friends and fans rallied round, and Woody worked on as if he could clear off the debt with his touring. On one of his last visits here, when he led an allietar group in London, the old man looked frail but defiant. Affinity have recently released a collection of early sides. Blown' Ut A Storm (AFS 1043) which makes a fine memorial to a great figure.

#### LESTER BOWJE ALBUM COMPETITION WINNERS

AN OVERWHELMING response and a truly impressive number of correct answers. WIRE readers again prove their enadition. THE ANSWER? The artist who had the hit version of the song "PERSONALITY" was, of course, LLOYD PRICE. Some of you were clever - clever enough to point our our deliberate vagueness about the precise meaning of the phrase "the hit version". We were generous enough, therefore, also to accept the minor UK hit ANTHONY Newley had with the song but we were certainly not prepared to go as far as LENA ZAVABONI.

These 50 lucky winners should already have received their albums

Phil Saward, Romford; Simon Baskind, Leeds; Marrin Isherwood, London SW6; Mike Brady, Liverpool; Jim Paterson, Glasgow; Richard Moss, Twickenham: T. J. Garner, London N1: Carl Thurman, Kentucky, USA: Roy Todd, Leeds: G.I. Cordon, Norwich; C.S.R. Smith, Havant; Rob Walter, Walsull: I. Clark, Salford: L. Stead, Huddersfield: Paul Granger, London E8. Steve Maddocks, Leicester; A.M. Davies, Bridgend; Leslie Rix, Luton; Barry Cooper, Leeds: C.L. Sharp, Manchester; A.J. Howell, Brisrol; Tony Burroughs, Ruislip: Nigel Wright, Chester, F. Connor, Dundee; David Smith Burmingham: C. Arsentt, Lends: Colin McKay, Edinburgh: Mark Thompson, Cheltenham, K. Davies, Bridgend, Phil Sinclair, Birmingham; I.M. Phibbs, Newcastle: R. Fackrell, Bristol: S.I. Trav. Manchester; Leigh Hophes Salrash: David Welsh, Peterborough: Ken Whelpton, Hove: Ross Knowles, Liverpool; David Jaggar, Huddersfield; Bill White, Leeds, Fraser Murdoch, Tunbridge Wells; David Adamson, Belfast; C.G. Sykes, Ipswich; William P. Fagan, Dublin; David Guile, London E3; Richard Lawton, London EC1; Brun Gearing, Oxford; David Weir, Paisley; David Woodhead, London NW3: Fiona Sharp, Brighton; Mike O'Leary, London SW2.

african dawn

"W E 'V E A L M O S T been taken over by technology. It reflects a certain chill in modern culture which we ignore at our own peril. We are very much interested in using more natural sounds, which are more in tune with us as human beings. Because the significance of technological music has been over-emphasised."

The seven performers who make up African Down are as ware as suppose that definitions of "attural" and the "human" can always be deduced: that when it comes to talk of the value of technology, the discussion is always just beginning. But the also has always been to open up lines of exploration. Especially these lines that correct systems of pre-centrion of adurations in in the cultural world would rather that down. And whether you end up in agreement or not, their intention is to present a you end up in agreement or not, their intention is to present a more correct or the state of the control of the control more correct or the state of the control of the control more correct or accept and african good citize relations. Or the as a something weight course.

In conversation with Metle Collins and Kwest Owasu, the rigiour, the freeze unwillingness to compromise, the gent per precise strengths of their position, all these quickly make themselves clear. And on another day, maybe £1 seed extended our talk abour hip-hop, Fels Kuti and computers, because it promised featinisting possibilities for debeto, the principal of the properties of the properties of the properties.

THE PRESENT SEVEN (WILL DESIGNATION OF THE PRESENT SEVEN (WILL DESIGNATION OF THE ALL DESIG

Tradition init a static concept, even when we look as a specific one, like Voruba. V (Yonko came up when we discussed Fela.) 'And all mosicans and artists are involved in continuous to-interpretation of their source material. Different people have different attribute. But the relevance of tradition of sybanisms. For example, you can clearly self the difference of sybanisms of the complex post of the control of the difference of the control of the contr

Whereas fusion - in the past - has meant a bland melange of whichever features seemed most saleable, African Dawn's unification of diverse elements moves beyond marketing, TECHNO-

Fusion

GETS

Natural

By Mark Sinker

beyond any abstractly correct political line or opportunistic appeal to white liberal guilt, towards an attempt to construct a Pan-African popular music rooted in the community. With all the difficulties that would entail to be dealt with, of course, but none the less acknowledged.

"Feli could have been logs one, on the futions serie. But he's always insisted on the pentation's coale, on call and response, these very cherished forms of African music organization. Critics have not paul much attention to the esseluties.' Baybe been more interested in his political messages. Which is another reductionism of African music, and quite pedanter, in a way. Because ris as in ros ay African Music is only acceptable when it has the right political messages.

Chemraga, their present LP, concentrates all their concerns to exactly that everything they do seems strangely familiar, seems to concact a point before all the fungs that separate ut, like language or habits of thought. Guest greats Tunde Jagede, Mni Tulsoc of Dude Kennah, and gweet Alcahe expand the sound, but its hypototic density and dreamy geneleses arrest shaken — as if the shared base that they've built or discovered can encompass anyone entering in the right frame of mind.

Perhaps nor everyone can. Sometimes in the past some people have found them moderably provocative, and just shut them out. Rifes have appeared between the relatively tiny groups committed to dissemination—in one form or other—of African sound, movement, philosophy. Thar shouldn't have happened. It shouldn't stop you hunting them, and this record, out. If only to argue with them.



# In A

# LATIN

#### by Sue Steward

C ADSOVERS are creating a cast coule of networks on one with Lating section when the Member State Coule with the County of the Member State County of the Co



Rea Suaanou was also in town, looking for records be sparred as a kid and is now learning about through his collaboration with Louve Paraco Otertz and Jonnson Pacturcoo, insude a now Lumon-Sulon-studied control. Rea's own single, "Cleve Rocks" with Amoerten, is a true muritage of also and hip-loop, "Deveryining Lid will like in cleve from now also and hip-loop," Deveryining Lid will like in cleve from now last and hip-loop. Perceyting Lid will like in cleve from now place and like the like and like the like the like the like the Patter Reina guitar genius Vissos. Touto fir some unsepected liggerpopekery. I see Rea to be the genducer to last the decade into new life and the first to reflect the riches available in every salar cloth.

The other record which has arrived from HARRIEFT in NYC was EDOR PAIMER'S Verdad, featuring his brilliant band—especially the coga skills of Grovanni Hioacco, Daniel Ponce's closest rival in the continent. The album centres around Eddie's endless fascination with freeform piano solos, which unfold on to strict clare.

An extra two weeks of Irakere at Ronnie's let them record live for the Jazz House label, and a pleasure to see the band transformed from slightly stiff arrivals to raving dancers upstairs in Dave Hucker's Tango club, showing Londoners how to get down to the Latin tunes before going back downstairs for their second rousing set each night.

acomparate for their section troung use and ingin.

Bas'n Gillis colliborations (BGP) are bringing those rarefield Djs-only tunes to the high street stores on new Acc
complations; look out for Monge's Grover and Call's Pals and
with the first barth of Earthworks' zook, soukous, South
African Jazz and Soweran Beats, it's been a bumper lead up to
the Christmas parties.

For those planning an Xmas in New York City, get down to Madison Square Gardens for an all-star Acuinaloos – Puerto Rican Salsa Christmas organised by the Dean of the Latin music scene Ralph Mercado.

# THE SOUND

Of Africa

by Mark Sinker

A HALF-HOUR documentary, Masic Frow The Frontine, a first look at Zimbabwean popular music, gets a showing at London's Africa Centre: with claps of Twomas MAPTHAN, LOVENORE MAJAIVANA, OLIVER MTUKUDZI, the RUNN FAMILY, the PIEO PIERS. Afterwards, question-time: how reasonable or heloful as it to concentrate exclusively on a reson.



that's only been defined since the post-colonial settlement, by the imposed – and fictional – frontiers of the modern African state?

Take Lovemore, for instance. His LP Jiri (Unit Dance TRA LP 204) was recorded in Wolverhampton. His outfit is called the ZULU BAND (where Zulu – from our distorted perspective at least – seems to fit only into a South African context: we're not sure how to decode it in relation to Zimbabwe). To apprexiste Jiri fully, we're going to have to understand Zimbabwe, and SA, and Britam, and their intertwined histories societies peoples.



Which and simple. Mzwaszuń's Change It Pam (casestreonly, from Carnac-Daugue, 12b Judy Someren Road, Kentish Town, NW) and Bentsustra's Bazzu, Probag (1890) and Area (1891) are excellent examples of the committed political art of South Africa. Some of the peorty's in English, some of it's in a theatriol, declaratory agit-prop format. We might find outsilves shiping away from it not because it scontent, but because its chosen form strikes us as somehow insushentic, over-Wetternied, Istarda's kid of cilipantia cantulation.

I think we're mithering ir, if that's what we feel. We're naking it to be something closer to home than it artually is acking it to be something closer to home than it artually is picking out certain familiar features, methoding others—perhaps the crucial cones. We should arre vervitook the marrage of music, portry and theater in those pieces (though six harder to reposed on on a record) because the face of their integration corries its own weight. "Busing Merceys" is the six harder to respond towak and it means. "Bring Back Per to the of a political work, and it means." Bring Back Per Drums"—we can translate the phrise, but we con only dimby understand its earlier measure. At least, for it is moreover.

There are nacient communities and longities, and they can be evided with work like Zalle, Bana: Manifular. There are modern national communities: Zimbubwe, Tunzania, Sengmibis . . and their longities and manning our across the older ones. Sometimes breatly, dangerously. And there are the older ones. Sometimes breatly, dangerously. And there are the shifting exclasinge of the trans-Nicional global village community. A wast interacting network of ideas and miterantaristics that but beak and forwards to everyone's just and everyone's loss. No half-hour documentary can do pastree to all that.

# Destination

Out

hy Paul Bradthau

1987 HAS seen some radical twists and turns on the jazz dance and club scene with the music ranging over 60s soul jazz and Latin bougaloo, Bapcist Beat-enspired Hammond organ outings and straight-ahead hard bop, alongside the constant pillaging of what's new from MULGREW MILLER TO DIANE REVEST to LOUR RAMIREZ.

Arguments and accusations of self-out have been rife as one jazz joicks tolked shouldern with "Rese Groove" set and delved into their own past to champion numerous uptemps? To faising chauses, Baz F jazz and Gusta P FPTERSON, London's top two jazz club DJs, have come under the critical harmone from the site of places contemporated and from those when the critical classification from the site of the contract and from those who remember those Muscler One sessions where PALM. MUSTANY, as the pack, played tess of no finite particular places and proposed to the contract of the contract of



This is a sentiment echeed by Houst Answer, one of the Carting Eige Dys. 8 sec on the tube seem and the organises of one of 873 most memorable gigs, the John Coltrane Memoral at the Theore Royal, Sentatiod East. Clearly finarrared at the direction of the club scene, he raised a string of criticisms and one has to agree that it is abmedial than on a Sarudray into London, no common venue exists where you can go and hear host, fresh laze Doth live and no vivil. "Basically, young cars and old, musicans, critics, DJs, promoters and fans have to start talking to each other and develop some kind of links to establish a kind of common horizon for juzz in London," states Hugh emphatically and I'm sure no one out there disagrees. The question is, who's going to make the first move?

However, the scene is still bubbling and with K-Jazz back on the air every Sunday it can only heighten the profile of the music. Despite a shally start and lawing the K-Jazz transmitter stolen, the media response to "London's only yuppie(!!) pirate station" has been exceptional. Switching on at 7 am there follows a blasful 18 hours of sazz, Latin and world music from



DJS KEVIN BRADER, JE. NELSON, BOIL JONN, SIGNOS BOOTH, SEC STEWARD, PALE BRADEW, PAM ESTERION, ANTHUE, REAS GLANVILL, CHIES PHILLIPS and TOMER JOHN the wir and wisdom of Romentor GALLIDON Guest posts on arthe states have meladed Paul Welfer and Indexer and we hope to have live in the statule Coursey Flore and George Fames and some Serious suspense. V. Jun Tellura are visualistic 65 used to the part of Development of the part of the part of the part of the part of Development of the part of the part of the part of the part of the Development of the part of the pa

Berningham the relaunched Boson Go has artracted crowls almost double the capacity of heart Mosely Dione Contre HQ and the unwanted acretion of the boys in blue. However, Law Eurocea have been general and sessions featuring the Boogs Go DJs are set for the 11th and 18th December. Fature the seasons will feature Southarsctany. THE RNA SOURSE OF ASSERT, and I want for 17 — SAMP KITEA, Fort the new year, ther's potentially as one light a week session in the centre of Bruin, plus two sheet on a local Partner Straton sponning Africa and Later and date. They are also planning to take the Boogs Go to nearby Stoutheige and engines at Cala Southon in Workstompton.

Word has it that BABATUNDE has relinquished his spot at the Jazz Room at the PEN AND WIG in Dale End but the session is safe in the hands of two other jazz jocks.

Further up the M1 Tony Minvielle is holding court with a

solid jaze dance session on Sunday, Monday and Tussely mights at Liciserer's Secret Jaze Company. This basement session costs a mere 50p before 11 pm, has food on sale and boasts a 2 am licence. From Wednesday to Suturday the emphasis us on they juzz, blues and R&B. December and January should see gigs from Jus MULLIN COLD, Jerto Tut. Blatt (12th). Bastona SCOTT and BABMIAN TÜROMSON (100

On the south coast, Brighton is tacking over and on the return of Baz Fe Jazz from the land of the rising sun work will commence on the January Weekender which will feature Stim Gallaard, the TOMMY CHASE QUINTET complete with a guitarist and a new piano man (Mark Edwards having joined the Style Council), and IDJ.

On the thriving Southend seene, Stownson is about to release a cut of "Night. In Tunissa" clor "Rimos Snowbo" featuring the vocals of Jackso from Rent Parry. The success of the H1 HAY which attracts well over 350 people, has sparred DB Bon Joursa and Snowboy to present an Ximas Juzz Night at the Goldmine, Canvey Island featuring Rouns Joons' Kino. SASA and talented local below outfit, Expostr.

You can catch Bob every Sunday on K Jazz and starting on December 7th he'll be putting the needle to the groove alternate weeks at the Wag if you're in the Window area he'll be playing the Jazz Room at the Jolly Boatman (20/26 December) and Xmiss eve he'll be swinging at the Special Branch (Royal Osk, Tooley Sc, SEI).

Brand new!! Each and every Monday and Wednesday GILLES PETERSON will be hosting a mellow early evening session at Prohibition, Hanover St and December promises live spors from Georgie Fame, Marie Murohy and Jean Toussaint, Entrance free! Gilles' 'Bass And Drums' session at the Limelight was something of a fiasco and at the end of the first night the man laid the blame solely on the management and vowed never to return. On the brighter side, MARK MURPHY packed 350 people into a Sunday lunchtime session at Dingwalls and it could become a regular jazz spot. Watch out for that. Apart from his regular sessions at the Wag and the Belvedere, Gilles will be joining TONY POOLE at the Harlow Jazz Club at The Square (December 12th). Live on stage will be Plan B - recently signed to the BPG label. Along with Nicky Holloway he'll be at the Do At The Dome, Thorne Park, and Boodles in Oxford (30th). Big. large and massive will be the Xmas party at the Wag (21st).

Keep the news of the taves and the good grooves coming in '88. In the words of the Last Poets, "Blessed are those who struggle." Say what!



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hy Chris Stableton and Chris May

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# British Jazz AND NEW Music Awards

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Our Awards night, presented in association with Carlsberg, proved to be without question the paze event of 1987. London's WALDOMF HOTEL was packed with major names in the world of jazz and new music as well as a strong contingent of wifer readers who'd snapped up all available tickers.

JAZZ TRAIN II played two blistering seet, ROLAND PERSIN and ERINST MOTHER presented some fine duo music, PAUL BRADOSHAW SHIP PERORDS, LINDY HOPPERS STRUTTED their stuff and KAPHY BUSHY (Our Cover star in October) and R.D. COOK hosted the event. All agreed it was the perfect climate to NATIONAL JAZZ MONTH.

Our thanks to our award presenters: JUDITH JACOB, LINTON KWESI JOHNSON, JOHN LAHR, KATHY ACKER, TREVOR NELSON, CLARKE PETERS and EVAN PARKER.

Thanks also to Carlsberg for their special award for Services To Jazz, which was deservedly won by Mr Ian Carr.

#### the results

best instrumentalist COURTNEY PINE best composer DJANGO BATES

best band JAZZ WARRIORS

best new band Treny Fingers

LOOSE TUBES

most promising newcomer ANDY SHEPPARD

best haircut ASHLEY SLATER





Colin Lazzerini of Loose Tubes



Cleveland Wathis - did I win!



Jazz Warrior Jeff Gordon and LKJ



Faces in the crossed





Kathy Busby, our bost







take the floor by Norman Anderson

#### Steve Lacy/Steve Arguelles Howard Riley Hornweb

PURCELL ROOM

A NAX quartet, a solo pianist, an improvising duo. That's covering a lot of ground, a whole set of - very probably contradictory - ideas of Jazz Order. Good start

Hornweb acknowledge how cold the saxophone has grown, how institutionalised it's become, how ferishised (the current spate of sax quarters only serve to underline that). Particular players of standing can escape that by dint of their personal histories. New players are lost under the remembered torrents - everything's been done before, everything sounds like a photocopy of something at the back of the mind. But because Hornweb don't seem under pressure to stick with certain conventions, and avoid others, they win out It's a cold, wintry sound they have the warm, thick blur of the usual quartet-ensemble fragments into a sour musicmachine under their fingers. In terms of attitude, and of opening things up - of simple awareness of how things have changed, and what place the music has now - Hornweb are one of our assets. Their leath-

ered slouch isn't turned inward. Their presence isn't faked

Howard Riley's a fascinating player, at a time when it's scarcely imaginable to be radical or innovative or ow, when even Cecil's rollercoaster is getting a bit creaky. As with the sax quarter, the standard grand orchestral sound of the piano no longer sounds that way, to our overstimulated ears It sounds monochromatic, a ber threadbare. And so Riley has let his playing congeal - instead of working up to climaxes, he works down to rentative half-endings, odd false closes that trickle briefly to silence. The chording has a dark, doomy weight, and the bones of the structure are painted on numbed reperftions, of notes, of skeleral phrases. It's recession-timeand in such a climate, Riley's sad care seems about tight. He plays a second, shorrer piece. that's possessed of a ghastly sprightliness which makes us wish he was on show more

Duos. There's a lot of them about. They're an odd, lare form, almost deliberately imperfect, an ultimate difficulty (even for a player like Lacy. who was first on the block with the solo, horn-wise). Arguelles and Lacy start and end as if the other was random, unrelated noise. Arguelles rarely lets up.

Lacy stops and listens - in high glee - as if Arguelles were playing in the room next door, and distracting Lacy by his brilliance. After a while Lacy will clip back into his exact, revolving phrases, but his fascination is reasonable enough. Arguelles is evolving into a highly experimental player you can sense him making decisions, trying things out. He doesn't seem to mind working things out in public. They complement each other by mapping out such different territory, and by saver coming to meet each other. That seems about right, as well, these days. Most music sounds better these days if there's something going on in the background, even if it's only the traffic outside. Lacy, Derek Bailey, Ornette, and a very very few other modern players - which must now include Arguelles are working on this, creating situations of potentially random intersections, and the results are as pleasantly baffling

MARK SINKER

# as they're righly productive. Rocella Jonica Festival

ROCELLA IONICA

TUCKED away in Italy's southernmost province. Rocella Jonica is famous for just four things - dried tomatoes, the medieval castle, the marzinan ice cream from the cafe in the square and the fout days a year when Mediterranean Noises can be heard in the air. Every year in the last week of August one of the little-known gems of Europe's summer jazz festivals takes place.

The Anglo-Italian connec-

tion, a collaboration between

bassist Paolo Damiani and Keith Tippeet showed great potential with a subtle blend of English classicism and Latin fire, Ironically, it was during Tippert's compositions that the greatest fire was evident, the vibrant rhythm section of veteran drummer Gianni Gazzola and Damiani combined to lift the music into a different dimension. "Dedicated To Mingus' provided a platform for duets: Harry Beckett on trumper and Gianluigi Trovesi on alto discovered some fine improvised moments. The night - or rather, morning ended with a triumphant version of "A Loose Kite In A Gentle Wind Floating With Only My Will For An Anchor", giving Dave Amis a

bone, but the real space of the evening was added by Julie Tippetts' chilling vocals The third night it rained on the opening chords of Oliver Lake's New Talents Band, As the stars came out, it was the turn of some different talents:

chance to swing out on trom-







Clockwise from
top left: Regget Worksom
at Cultrane Monwiad Conserv.
Londow Don Clovry with Nix
by Andrew Pathenary, John Hicks
at Wat East Cafe, Harlow Janus
Mondy in Londow, by Carolina
Benthemah, Budsh Gry at Dingwalls
Londow, by Jeff Vitish.



LIVEWIRE

Andrew Cyrille on drums, at one time hitting the stage boards and his own body for more sounds; Fred Hopkins, graciously sweating over his bass: John Purcell on saxes and flure canable of exhaustron a vocabulary of superlatives, and the old sea-wolf Muhal Richard Abrams, commanding his piano like a ship in the night. They took us on a voyage through oceans of blues, 1222 and free playing, New York to New Orleans and on to Africa. At the end, nobody wanted to ler them sail away.

AMALIA PISTILLI

#### Michelle Rosewoman And Ouintessence

MUNICH WIRTSHAUS IM SCHLACHTHOF

rian aesthetics. The name of the venue translates as "pub ar the slaughterhouse". That's exactly what it is. At lunchtime, red-splattered burchers congergate to drink off a had morning's killing. By night, the walls resound to the sound of juzz. The ment features a drawing of a pug playing a saxophone. While sapping a foot, one can dig into a plate of fresh lung, or nibble a baxe of

A WORD, first, on Bava-

king-sized blood sausages. So maybe it was the context that made Michelle Rosewoman's quinter, covly named Quintessence, sound so bloodless. I don't know; not often does such demonstrably excellent musicianship leave me quite as unmoved. It was an all-star/young lions sort of band, with Michelle at the peano. Gary Thomas (fresh from his stint with Miles) on tenot and flute, Greg Osby on songano and alto, Anthony Cox on bass and Ronnie Burrage on drums. They played Michelle's tricky charts which fuse neobon and Typerisms and a pinch of Latin into a slick display, superficially impressive but lacking an essential Something. En route, hats were tipped to Ellington and Monk and Jimmy Lyons. It seems to be a given now that every jazz musician under 40 will try and deal with the whole tradition (Michelle has a tune called Where It Comes From"), but this can be as much a cutse as a blessing. Young musicians spend so much time paying musical dues that when they leave the bandstand we have no

clearer idea of who they really are.

Sometimes, the juxtaposition of styles can be enough to segister an identity. Feeling mostalgic, Miles incorporates

against slabs of synthesiser rexture. Inside Rosewoman's group, where drummer Burrape is too often restricted to ching-ching-a-ching ride cymbal accompaniment, the solos can seem more trips down memory lane The biggest problem is that nothing in Quintessence really anchors the hand in the present. Burrage and Cox in the group Third Kind Of Blue at least addressed the modern soundscape (leaving aside for the moment the question of how successful that project was). And Greg Osby's Sound Theatre - which also features Rosewoman - sidesteps the pazz history factor by

Gary Thomas in his band: the

Rollins in Thomas's labyrin-

thine solos, however, takes on

another colour when contrasted

I enjoyed Osby's soprano playing more than anything else on offer. There's a surprising tenderness in his rone. He has the fleetness of Coltrane without the nasality. But the compositions, with their clurred arrangements, rarely gave him the space really ro develop

making forays into Eastern folk

music.

Maybe it was an off-night. Reports from Berlin spoke of standing ovarions and multiple encores. In Munich, the reception was dutiful, polite.

STEVE LAKE

# Paul Blev

BASS CLEF LONDON

away again

1 T is 11.15 p.m. The second set is about to start. Bley sits at the piano, dresded in black, puffing on his pipe, staring at the back of the stand. Noue from the bat, no movement from the pianust. Photoflashes go off. Paul Motian pushes through the assembled throng, sees what's (not?) happening, susses at and gos.

Eventually, Bley plays. A long solo improvisation, opening delicately, allusively, is seems to refer to a lot of the things he's done previously, but rearranged again into fresh shape, and all done with that hard, dry, very positive masrer's touch that you recognise from records. It's spare and quiet at this point, each note spent as from a miser's waller. and the noise from the bar begins to intrude. Maybe Blev realises this, or maybe be works so far into his own world that he's long since learned not to notice, so it's coincidence, Either way, the sound level increases, and suddenly the massive, magnificent theme of Carla Blev's "Ida Lupino" is rolling out, and you realise if you hadn't before that in his

hands the word psanoforte has

literal meaning; Bley savours

enpories or much as he canabout its organisation. By now Morion's back in the crossed, so observable the test of the board is due back on the stand

Some of the first for mor spent establishing rapport When I got there the Bass Clef had already crammed an enough people to fill a feesized concert ball: it's just as well it was one of the bear-bone secrets of Jazz Month, and Jer's face it. at a fiver a time in represented one of the bear drafs vou'd ever get anyway Morian's drums were still in their cases - does be put them sweet many rime or had thou all just got into rown? The first number, it sounded like the latter four many whold placed together before (as they have) but not recently. This impressson was reinforced by the resour to 12 bars that followed, which eor Surman (who'd left his barirone behind) and Bill Frisell together to send some high-pitched, eldritch sounds whistline around the more while Blay displayed that comfamiliarity which allows him to take extended laboreus with established forms

As the set warmed up, the temarkable sound of the group made itself apparent: it was full, but without a bass enmained light, spacious, its intensity derived from the interrelationship of ideas and shapes rather than from any density of instrumentation. By this time Bley was reaching into the niano to ramb a few strings the elector was destroyed and the set closed on a long exploration of an area shar finally southed on Code Block

\*C----After the internal this is renery took on personal form Frisell ser out on a lone sourner into a flackering bulf-lie mortd of unpredictable shares and muted but threatening sounds embring the nombilities if not the logic of the electric guitar Even Bley gropped playing to listen for a while

Finally, and by now I'm sure it's for my own personal delight. Bley sers off in reflection mood backed by Morsan's busy brushwork and it's "I Can't Got Started" a punt be't been playing and recording in one form or another since 1953. This is not the approachable sussion for so corded (in 1985, on My Stardent's formally it's nearer to his 1972 analysis (as "Starred", on Open. To Lory), but rather richer manuscically than that porticularly nurses reading. It is some index of his ability to refine and renew his work that he never seems to play this some the same way twice, yet it always stays recognisably who

it is. Afrer Bley has worked in all out to his satisfaction. Surman enters on sonrano to force himself, with visible effort, to try and march this rare and difficult world of complex ideas translated into sound. Then, a few brief moments of "Icros" and it's all owns

Minutes later coming donnersies I find muself and denly face-to-face with Bley of munician I have long admired and years ago elected to my personal Hall Of Fame, whose work has on more than one occurren sustained me shrough difficulties "Thanks that was a great ser "I mumble "Okas fine "be says Walking back to the car. I reflect that some moments are worth warr

No

OUTENS HALL EDINBURGH

TO GET the medical reports out of the way first for someone who is on dialysis. tion "Limbo" (in the Omette and who had just discharged direc readition) on which to himself from hospital premaruraly during reasonant for peritonicis to carch the later part of the tour. Ed Blackwell was a picture of rude health. He propelled Nu through their post-Omerte ethno-sare encursions with, as colleague Cherry pointed out, a wonderful constolled independence of bands and feet

When you have Blackwell, do you need Nana Vasconcelos as well? Variety may be the spice of life (though I have my doubts) but the mixture of percussion and electronicallyenhanced vocalising with which Nana thought to liven on the second of the loss straight-shead numbers nor mostly suppelluous is mould be note if he found himself another hand professible of les

ser musicians Of course No are a reportile integrated organization (not excluding Vasconcelos if you like his sort of thing). But in face shows a dichorous in their material between the Coloman from jave with its orest shushmic fluency and facultum DACK COOKE for the bass, and the 'ethnic (mostly African) numbers. On there. Much Holier was timited to simple riffing - with the melodies often self-consciously unity. No monday the busine ... who appears on so many imporrent monetines nowadays -was allowed his own composi-

> solo ar length The band loosened up more in the second half. Donald our chatty about his doussn'gouni from Mali, and did a John Lee-Hooker impression on it (1.1. had liked Charev's new 'guitar'). Then came a real blues at last work an excellent Cherry solo. As for Carlos Ward - how is it that with some really fluent saxophonists, you just don't trust they're putting down the stuff? The forthright, gruff simplicity of Dewey Redman was a better foil for the pixie trumpeter. But then the audience loved

ie all

ANDY HAMILTON



Fourth Street, between First Avenue and Avenue A, New York City by NIGEL SHAFRAN

new vork

# AMERICAN

# CITY OF JAZZ

#### howard mandel mails his wail

THE STATON'S in full swing now, the and interest course will interest course with enablished. The men stripfing clubs tremain: Sweet Bail, Budleys, the Vangund, the Illus Mont, Carlols, I.O. M. S., Far Tuesdays, the Gare ton sals meets jazz Mondays) and smaller vanues like Jazzarack at Genewich House, Visiones, the Knitring Factory, the Genewich House, Visiones, the Knitring Factory, the July William of Monday and Monday and

Cathedral of St. John the Divine, but as usual this past five years, early winter's most grandiose jazz/new music events occur at the Brooklyn Academy of Music, a gentrified complex that hosts the Next Wave festival of music, theatre, and dance.

Bendes Steve Reich's "Electric Counterpoint", composed for Par Methery live and on tape, and Metediri Mond's concert of vocal musik, BAM, which tries to serve the youngish gentry credible want art, commissioned Henry Threadgill's "Run Silent, Run Deep, Run Load, Run High", four movements for 28 players. "Eight voices, 16 strings, and four percussionists," explains Threadgill, who plays rects and conducts the notated and improvised doors.

This is a different approach for me," says 43-year-sold Threadgill (the first generation AACMers are no longer the new on the scene, though their individually eccentric iconoclasm sounds fresher to me than the strict loopingback moderniam purveyed by Wymon's gang in their 200. "I doet generally sowed with that many sarrings, or belond so many instruments and voices. But this instrumentation's important, because the voice is the first instrumentation and also the primary instrument in pazz, as all styles of instrumental main devire found the voice. And nothing's been happening with the voice, nothing innovative, for years.

'You know, the drums should have been the leading instrument in muse, but in America the drums got snoffed out because of slavery – even roday, in New York, the cabarer laws restrict musicans' use of drums. For so long, piano playes have effected the music, the rumper playes, and reed players. I think percussion is going to have its day, and strings, and voice — that's where the frontiers of the music are. 'Threadell' materials.'

He's exploring the vocal frontier with silver-voiced Asha Puthli. Remember "What Reason Could I Give" and "All My Life" from Ornette's '72 classic Strewe Faction? Where has Puthli been?

'She kind of retired from music for a while, but she's back weeking on special properts with me; she's recorded with my Scenters for an album due from RCA in January." Threadgill says. He chancterises his work as "multidimensional", and indeed, whether in the trio New Air, with his WindString Ensemble, his seven-member Sexetter, or his Society Sustation Ordebears, Threadgill pits his cracking, combausible saxes and flute against throughcomposed ensemble passages and saggered drythmis.

ELILOTT SHARP, the clean-headed Lussiah composer-poducer multi-instrumentalist, is every bit as multi-dimensional as Threndgill and shures a Next Wave date with the subdued, ex-Lounge Lizards trombonist Peter Zummo. A member of several time-in-own instrumental bands (Wayne Horvitz's The Pesident, the trio Semantics, noise-rockern Morago) and a regulate on the free improvier-rockern Morago) and a regulate on the free improvier-circuit, Sharp at BAM presents "Laryns", for 13 musicians. "Four of my feworth drummers — Pout Linnon, Bobby Previte, Samm Bennett, and Charlie Noyes; the Soldier

String Quartet, and a brass quartet. All the musicians will be doubling on pantars and slabs — things I built — or etiggering samples."

Recently signed to the hard-core thrash label SST. Sharp, in aurum released two allows of hi-rech primitives, Tenulation Row for justly-tuned, studio-processed string quartet, and In The Land by The Yabou, a sairce on the culturally deprived tribe that dominates the US. As those familiar with Sharp's No Wave thrust know, his music challenges complicent society and other vapid class.

"I went to this BAM dinner that was a chance for people who give more than \$1500 to mingle with the arrists." Sharp reports with a chuckle. "Zammo played, which was perfect. It was very nice music, and I could certainly see why they didn't want see to play in a situation like that, with these people considering whether or not to give soor money."

How will Brooklyr's experience-seekers only retimers sion in the conformational urban used Baya preparent? Well, Glein Branca's similarly load and percussive symplemy at BaM barily series in busy learned to the currer, bus John Zorn's performance has year (with his currer, bus John Zorn's performance has year (with his currer, bus John Zorn's performance has year (with his critical arration. Tue, Zorn's periparent, and playing unch row and contracted also lately, his most pepular gigs have been in relatively straight quarters blowing on tennes by Sonny Clark, and (with Tim Berne) Ornette Caleman, But that, the start of contemporary New York

multi-dimensionality (aka, post-modernism). Another source of new promise: a Brooklyn-based citcle of composing improvisers nominally led by altoist Steve Coleman Often with Dave Holland, Coleman attempts an often odd-metred fusion of jazz virtuosity, computer logic, world music (especially Asian) awareness, and personable lyricism. His conftères include (but are not limited to - there's also the Black Rock Coalition) pianist Geri Allen, vocalist Cassandra Wilson, saxists Greg Osby and Gary Thomas, trumpeter Graham Haynes, trombonist Robin Eubanks, guitarists Kelvyn Bell, Jerome Hartis and Jean-Paul Bourelly, bassist Melvin Gibbs, drummers Mark Johnson and Marvin "Smitty" Smith. So far, their music's on the West German labels JMT, Minor Music and Enja, and to appropriate Cecil Taylor's phrase, in the brewing it is luminous.

#### fashion

It's all-important in the jazz world, isn't it? We present a serious guide to rebut mos in in '97 and rebut's news in '99.

young cats Our Mrs. savonhones TRAMBANES andy shennard Innan Assumes ahihi Oon-Pon-A-Da antilles records OLD BEAN RECORDS eilles pererson Berry Masser rico rovals Van Donner M.... omlsch kiss fm Henry on Proce mike brecker Score Hanner don weller's can But Betteren's Scare roll necks V. Necks sax brooches West Bances digital remastering 784 london musicians collective improvising LEARNING THE TUNE

LEICESTER'S JAZZ BASEMENT

celia cruz Mas Mars

burron downs BIG COLLARS tommy chase HARRY GOLD

> hard bon FUSION

bass clef THE SUN. CLAPHAM sowern bears Irish Jigs

london Leens NYIO iazz warriors

sweet basil CARAVAN OF DREAMS terence trent d'arby Mri. Torme

jazzmen LAZZWOMEN courtney pine COURTNEY PINE



# MIKE & KATE WESTBROOK

PLAY SAD SONGS

# FOR A BROKEN

WORDS: CHRIS PARKER PHOTO: NICK WHITE **EUROPE** 

M i K a M to K a T & Wetheols are something of a phenomenon, given the company musical and second climace. While large section of both juzz and pop woulds are increasingly general to the production and revival of sounds with an intuntry accessible, dance-sible lear, to the superficial, the meterskines, the Westbooks law three Hack-KRT recordings, all doubles alluma, have been as only large-zorde confection delicited to Ellington (40 Dobe's Birthday), a challenging Trio outing (Luer For Sah) conserpreting everything from "In The Elles Movimetre" or Bookly Can You Super A Dimer's '10 BerchWeill, and the delightfully cusherant, occasionally internedly solven pare-orchestra settings of Resistis (Westbrook-Raums).

And while the English have apparently yet to acknowledge the fact that their membership of the EEC formalises their position as part of Europe, the Westbrooks perform a great deal more frequently in France, Germany, Greece, Italy and Scandinavia than in the UK – Kate singing in French, German, Greek and Italian.



Their new work, London Bridge Is Bridge Vow n, is perhapit their most ambitions project to date, involving a 22-piece chamber orchestra, Is: Stoffmentar Lions America, and a more-piece pair entendible. It is a dense, haunting concemplation of irony, ambiguity, courage and lowe, inspired by, and structured around what the Westhmods refer to as a "personal major of Europe' It moves from a setting of the children's shymp.

indp it turger. It misses from 3 is a falling Down't chrough musical meditations on the weekeds Square in Prague and the Berlin Wall (involving texts of the Berlin Wall (involving texts of the Wall (involving texts of the Wall (involving texts of the Wall (involving texts and a busch), a "Viennese Waltz" and a lyinral interlude "Fur Ziel", to a section centified. "Practice", sparked off by thoughts about British involvement there during the First Wedd War.

A BOUT THIS "personal map", Mike explains. "It's not like a comprehensive map of Europe, but just odd places here and there. We tried in the

Wenceslas Square, the Berlin Wall, Pstardie – and in the end we thought of London Bridge', which was both the starting-point of our journey and the bridge to Europe."

East immediately sounds a waring tone: Te's a sort of objusys, a for double of during, but it has been very selective, because otherwise it between to programmatic. The Worcelan Spaine section, also expressed in the transparent of the fast. We transparent the completion of the fast we have those, also expressed in their present to us, because we play in both the fast and the Were So. agrees a many fast of the fast section of the fast of the fast

C B T A IN IN T T H WARRA BROOK CORPARE UP by the must see which classive, combine, moditions to contaming what Kard describes as "some of the darkest moments Mike has vers crustria", it is at must manufaction, even would,—though row these apparently ingention moments are often heavily atoms. A good example is Siegified Sauson's and the second of the

"audience":

"And there'd be no more jokes in music-halls

To mock the riddled cornses round Bassagne"

10 mock the radiced corpses round disparante just as the tune is subverted, "stood on its head a few times", as Kate puts it.

The same sublety informs the recurrent of the corelading text of Pseadie!, "Aucusta Be Noolete: "In it is a 12th-century pose piece whose anonymous writer expresses an irreventu suvoilingness to go to Heaven because of the boring company bell find there, choosing instead to go to Hell, as long as his beloved Nicolette on accompany hum. It powers would be not be to the properties of the power of the powers of the power of the power of the power of the and go; and love, after a piece about places which are fundamentally trouble-toom."

Loudo Bridge as a whole is short through with such ambiguities, ironies, paradoxes: the bridge itself is made sound by having a baby built into its base; the bird in "Ein Vogel", enapped on a lime twig, sings gaily as a blick comeat creeps inexceably towards it; in "Traing Aber Falsch", veil propile sing, luigh and make others lough, pulls taste like checo-

lates, politicians kass babies, "facts are not bare, truth as not naked". Make sees a parallel here with improvisation reself, which takes "a simple adea and, as you get deeper into it, complexities are revealed".

The music as a whole, he says, "just became more and more complex as the poce evolved. It made remendous demands on the musicians, but all these people with different back-grounds and skills eventually gelled, and the whole thing is much richer as a

result."

The poece is certainly an intriguing max of composition and improvisation, and as such reflects Mike's increasing commitment to expanding the jazz

idiom.

"I feel, as Mingus must have done, that I want to blur the distinction between what's improvised and what's written, even to the extent of having an ensemble passage written which could be improvised. It's not satisfying if the only really complex moments occur when people are improving. For

mutance, in a typical manuscream juzz performance, you get people julying a tumple off a blues, perhaps and their it goes off into very complicated solos. Bethey resolved that by having complicated themse and then very complicated solos— should sometime, admirtedly, you get very complicated bethep themse followed by very sample solos Bust I watered to integrate the two, composition and improvisation, more folly, and so there are pusages where the Sudamerte and the just based to the perhaps of the perhaps the solosies of the perhaps to the perhaps the perhaps the perhaps the perhaps to the perhaps the perhaps the perhaps the perhaps to the perhaps the perhaps to the perhaps the perhaps the perhaps to the perha

W is LC H LT A D S us on to the somewhat chequered history of size? string collaborations. Mike cites Nat King Cole's "Lush Life" as a favourite, but otherwise sees lifely of value in many previous attempts at collaboration.

"A lot of third stream stuff wound up with neither the virtues of

classical music nor those of jazz. The Parker things used strings just as pretraines behind the solos. But Pee always wanted to write for strings, they're the most natural way of putting music together, the crowning glory, if you like."

Kate again sounds a necessary warning note: "Londov Bridge stated,

spiritually, from jazz roots, but it's basically just mair. I think we've got some way to go before there's an understanding in the musical world of this thing greater than any category: Music."

Mike warms to this thene: "In Europe, Insoft like the Vienna Art. Orchesters are enkang apart the whole classical/size thong and creating an cutturly new repertoine—that's the not of milies in which we've moved with our thetre and daze wook and our use of rests. No one else does that, as the 2st Know Very little masse ceases which brings classical and juzz musicians together on an equal footing—that's why our work is so important."

Thu cultibration between Alexander Mynris Sindoiners and the Worthook Orchester, which furnare Care Bouse off Perti. Wylman on anapolosos. Paul Niemin our morbore, Bran Godding on guart. Keep Care Care I also a Care Bouse of Care I and Colomb Rousel for Care Care I also. The Care I and Care I also a Care I and Care I

# CHRISTMAS **JAZZWORD**

by Chris Parker

ANSWERS NEXT MONTH

down

1 Deep red lingerse, very load, for trumpeter 2. Victoria Spivey's Motorrown compliant: (7,4)

5 John and Cleo's smart offspreng (4) 4 Label applied to hall (7) 5 Stone Age Hefts pockets the rand in confusion

6 Winter's birthplace - sses state\* (4,5)

8 Dameron's Algerian quarter (6) 9 Hurry along Erskine Hawkins sideman. (4) 10 & 12 Each young woman spotted by me for Dixon composition (5.4.1.3)

11 Bopper Tommy an artisan (6) 13 Bandlesder King of the Jungle (the Spanish

Courr). (6,7) 14. A singular performance from Seeve Lacy\* (2,4,4)

20 Rich Washingtonian sideman steals quietly in trouble (3,5) 21 Model raced in Nat's name for Alice and John

680 22 Energy for each alrossr. (6)

26 English 25's the Paradise man (6) 29 A wooded hollow blues indic (5)

31 Holiday before Day (4) 35 Deranged, undo mind in correct film. (5,8)

37 But Ravi's playing conceals Philly Herdsman

38 Got to move following this contraction (5) 39 Team ser fire to one of Elvis's trademarks (8) 10 Papa sounds like sky-blue tavern. (8)

41 In hasee, Tizol reinstates previous version (4)

45 Arranger, inquisitive person holding pole, follows valley. (5.5)

46 Sounds like label fights go with swings. (11) 47 Our instruction to singer of sad songs: arm us, Luke, be cruzy, (4,2,5)

49 His mistress is music, school houses apprentice swimmer (9)

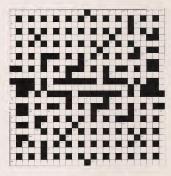
50 Horn-playing composer, become tiresome, we 52 Left-wing sailor, Muddy Waters alumnus. (3,6)

56 Ira. BB. Lester Young contain unruly crowds 58 Let Std back gustarist (6)

59 Conventional name of land in Savoy Orcheuns 1920s rune (6)

63 Had it always to hold saxophonist (4)

65 Scandinavian band - or rhyme scheme? (4)



across

1 Bassman gives cound four - note - in Cirycland rown, (3.9)

7 Southern sorter, with weed and Teddy, accompanied Empress and Dake (4.8)

15. Luse sand, maxed after vegetables, for husband and wafe team. (11,3,5)

17 Sound part of Max's group (4)

18 & 55 Two contrasting schools of jazz confused

Aunt Linda - order round duting (11,3,11) 19 Tenor in Alan Jay Letner musical. (5) 23 Marshall Ernie? (5) 24 Unknown holds second-rate thoray tax problem

for multi-instrumentalist (7,7) 25 Buddy, nor big in France (5) 27 Caribbean style from so catchy a beat (4) 28 Lead a band right inside church fixture (5)

29 & 10 Page number - like, the man's using tablet belonging to me - such! (5,2,2,6) 32 Remind soulful William after spitting image,

we hear (4.1.4)

53 Perezuning to peech in Ellingron all-sries. (5) 34 Cope with flyshit from crazy art parade (4.1.4) 36 Museang's lofty namesake\* (4,4,5) 42 Clumsy people behind 36's singer (9) 44 Trinity leader may be boring (5) 46 Sun-mad Ron, unusual deliverer. (9)

48 Submit sound award for label (10) 50 Loudspeaker system mirrally precedes utilisarion

of musical instruction. (5) 51 Drummer provides hor rolls. (5) 53 Anne Marie, sub for Annie - mutial change (4) 54 Iones the drum (5)

57 Little father holds six for Murray (5)

60 Charlee Christian in NY hides foolish weakling 61 I count on small child to provide Songy's song.

62 Possessed of the capacity, not to mention ready and willing, (4)

66 Green written conveyance: (5) 67 Repeated problem colours Ida Cox song (7,7,5)

despite holding degree (7,5) 69 Substitute for Earle Ronald, utilises like rabbet-

hole: (4,2,6)



photography by Mark Bicker







photography by Mark Bicker

These studies of jazz and movement were taken by photographer Mark Bicker while he was living and working in Paris in the early 1960s. We're pleased to present these four classic examples from his archive.



# SOCA

SOCA

is a melody that's bubbling all around you Lyrics blend in harmony to totally astound you And there ain't no mystery just good old sweat and masson

"PERMISSION TO MASH UP THE PLACE"

DAVID RUDDER, a performer of passionate and perspiring exuberance, is attempting to explain away some of the mystery that still exists, despite such hearty declarations, in socia's bubbling whirlpool of signposts and reference points.

Tor me, soci is just a reflection of all the things I've absorbed over the years. There's no conscious decision to include this or that, they just come into the music; You find that . . . When people listen to soca they'll say, I'm hearing juzz in there, I'm hearing reggue, sambs, blues. In face what they're actually saying is they're hearing Africa. In other words, in spire of the Middle Passage, in spire of the fact that we have been so divided as a people, some brought no America, some to South America and all over the Caribbean, because of slavery and so on. In spee of all this destruction, something still remains thet combines and binds us. Soca is a common thread through all of this. STAR

david rudder life after calvoso

BY TONY HERRINGTON PHOTO: SUNIL GUPTA For David Rudder, a conversationalist of quiet and considered cloquence, that common thread hasn't always been in such clear evidence as it is today.

In mai-60. Timudol, as a tenega member of a non-descript chair confer called The Schoiston, the mass the would soon come to bear offer called The Schoiston, the mass the would soon come to bear and interper as if it were second nature record scan recognitions. Now Tim Pan Alley's (we where  $c_{\rm ch}$  and 1917) regulys curreded monopoly on the world smass in clearry caused that reducted monopoly on the world were, from Marcy in Junuars or Whighton on Zumbobwel, it waster to make you have for such participation of a residuous reasons of the strate que, the the found the memors of reaching a work nuclear working of the Billine's protect.

"In the early days the reason we covered Motown was because most of the young, black acrs of that time saw it as the only positive black force in a world dominated by white music. So it was natural that we align ourselves with that."

N A TU A A L., TO O., that when the arrogantly sumpolen extraction of Section Curren Mayfold and othere began to electric Curren Mayfold and othere began to electric bed as tage further, the Traindsdoin's alle-level to the control of the Current Current

In 1970 we had socal and political upbersal in Trinsduck flush buspensing black cell rights movemer finally reaching that they suggested for the Americas on a wave of strikes and demonstrateous) and see of use that them began to examine cunviews as Trinsduckins and West Indians. And the masic inself began to change because that cummarant brought about a new self-ownerment, a Confedential to the contract of the confedence of the confedence of the basing come from that immediate repertures, and and to on, the mass reflected a sect of theroid of class.

This is where see legini, with soul's heavy, appropriate bewood colliding and fasting inco-tappo sity, re-lumed awang. Next We New York We will know at already perchally, maybe unconsciously so Of all the Third World heavy, so must now some prime must no word may be read for some size might be the most out of ferous ramply because it is been around as a domester commodely longer than, say, sould or earlier. But it is had the most commodely longer than, say, sould or earlier. But it is that the most remping off a few closer; negated with the lakes of Arrive and Explainer taking it is non the caulted where of the nation's forceast of the sation's forceast with the lakes of Arrive and the same of the sation's forceast the same of the same of the sation's forceast the same of the same of the sation's forceast the same of the same of the sation's forceast the same of the sa

Dovell Rodder has yet to achieve a branch into the West on suppline, approaching that scale But if it seems by leaving a red has late for consolidation (Marovi' "Hort, Hort, Hort for instance, energed from the Name Holl common late years back, a period of hisherance that would endurally oil the death lottll for any popular must, then it is because the only racket the area in Trisolal tentile must and making off with all its must remain entire Manufo, Young Monterly and the March Award. He commonly adverse only on 10,000 there now and remains shoply confident of his sheller to recumuly do the man everywhere.

Which is all well and good if it can continue to do so on its own men faind without making the kind of compromises that now look blee edging the Blunded Boys off the map alsogether). Divid might, by the time you read this, be traking its infer-Cachebber collean groove to Chana purely on the strength of its affinitess with bi-lifevation, savamah like, bott not for sample-byperhole was be necessly promoted in this country as being "very different from other colypso sars", the music's beb Midry. The latter a label he accepta-

rucful resignation.

"Well, I've been to Jamaica, I can see how Bob's music took form,
the Jamaican situation and experience, the grounding and why it
must be like that. But Trinsdad is a much more cast-coing society

I always tell people, the reason why Transladam muste is so finbelopant in the first place, them are a los of factors, but I believe the main one is that during the Middle Passage Translad only experienced about 45 years of slavery (due to the Spanish Colonialists', rapid neglect of their newly acquired erritory) and must of the other places experienced 400 years. We didn't loss as much as the others and so it's natural that the must soluble reflect that;

STRANGELY INDUCATION of all social current manifestions, from Prompty's suggering interaction of the Patillar pollutal surrors of Black Scales (undoubsetely) the genestee monker this sole of the Patillar pollutal surrors of Black Sands (undoubsetely) the genestee monker this sole of the Patillar Pat

as Lorie smorty, sourcers ages in excupyamentals. Likewise, his musac remains less rigidly ensconced in social traditional halfway house. Instead, it files freely between a parist's representation of both Afro-American and Afro-Carabbean former files of six wild cangents to snatch moments from the cultural soundries for Brazil. Cubs. Larmance and, naturally. West Africa.

The ratio why my music is secrebing a because it is radiational. Like some popels we have nown chibacque in 16 Tricidial debut they say that it means that so much of the old African notes in it. So, many times, when people criticate the music they come upgained as well, because they're criticizing things they're forection as well, because they're criticizing things they're forection as well as the about 20 places of previous on in it, some of them you can't bear, they're put them to help believed. And it infliended whe have sometine called "Carleing Berlind" to strend, but you can't bear, they're put them to help believed. And it infliended whe have sometine called "Carleing Berlind" to strend, but you can't bear to strend, but you do not strend, but you will be a support to the property of the property

"These things happen when I play. So even using modern instruments, it's touching on something they've forgotten. In other words, the reason I've crossed over it because I've crossed back."



Sand affects.

Nakamichi Nakamichi Baw iik III

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# main

COURTNEY PINE

JAZZ IS USED to moving along quickly. It tanked through itself in 50 or 60 years. It has thrown up betoes and swallowed them down again with frevices speed. Yer it's also about tradition, continuance, growing into marurity, and this tension between the old and the renewed is what's kere it ally

Courtney Pine, who was an unknown saxophonist four ease, is well placed to grasp some of the virrues and dangers of jazz musicizabily. When he ealist about his life and his music, he frequently describes himself as "forrunste", as if he was merely lucky to be pulled out of a throng of fine young players. Yer his playing has the suzging power of a man who senses that his time is of the moment, who thinks he has it in hisraft to be a master. INTERVIEW: richard cook ILLUSTRATION:

shari peacock

photo:
mark lewis





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Pine is a particularly nice gay. He has a reputation of being a good diplomat, which might be one teaton why he's done so well for himself when many juzz players have about as much basiness stor as Genglis Khais. When he speaks of musical associates he is invanishly complimentary, even deferential. Though he's done many interviews by now, he still speaks eather hesitantly and is cirteful and conscientions over the many issues ficing a young, successful black musicain in a fraught, overheated music scene.

His record company speak proudly of him, the most significant musicies in British jaz. roday. Whether you shinke him or not, that starons is hard to dispute. The 70,000 salmie him or not, that starons is hard to dispute in 70,000 salm of 100 him. The 70,000 him. The 70,

In the 18 months since the release of Journey, Courtney has nearly joined Art Blakey, toured a large slice of the jazz world, helped Jazz Warmors through their first album, assisted in the growing of Abibi and has now completed his second album, tentatively titled Datury Song And The Image of Paraname. It's been long and hard work, as intensely planned and carefully staged as any worstar's secrediated.

#### playing away

"I'M ALWAYS no nervous before I go onstrage, nervous from the fact that I haven't practised enough. Like in Warsaw, where we were playing the other week. They have this style where when you announce something they clap sort. You get four thousand people clapping once and it goest around in a wave and then stops. And you think, oh no, I haven't played well enough! But it is just their style."

Does he feel he has to prove himself more when playing abroad? It might be possible to coast through English gigs, but in most foceign parts Courtney Pine is not yet much of a name to conjure with.

"Well, two nights ago, we played in Berlin. We had to play after Terri Lyne Carrington, and she had Victor Bailey, Jim Beard, Kevin Eubanks and Rajhn Moore in her band. Very heavy! There was I, coming on stage, someone had told me that I wasn't at all known there, and I was headlining a show after all these beave names.

"Then Michael Brecker walks into the concett. And the

World Saxophone Quartet and Joe Henderson too! They were all there in the audience! The show was a bit dicey, but we made it to the end. It pushes me. I have to be a bit more accurate if I know Joe Henderson and David Mutray are out there."

For a while, in the summer of '86, it looked as though we were going to lose Pine altogether. There were plenty of stories about his being poached by Art Blakey and soon to depart for ever for American climes. Here is what happened.

"I played with Art Blakey with the Wartiner's horn section as Canden, and the same week Eirin Jones was a Ronnie Score's and neceded a sax player. Jean Toussuint told me to go down there. Eirin's wite told me to play on this tune, I did, then went off stage quickly, but she told me to go on and play some once. After the set Eirin gowe me this lig beat hug, and Art Blakey was there and says to him, bey Eivin, take this lid on out '50 Elini offered me a cought of diests in Japan and

Two days later I got home and June says, Art Blakey called to ask you to be in The Jazz Messengers. Then I was there when Art rang and he said, would I like to go to Amenica to be with The Messengers? So . . . I got on a plane. Art was sick, and Terence and Donald were tehesting the band, and by day two, two tenot players had turned up. It was like, you play this tope and when the plane and the superior was the superior when the plane and the superior was the superior when the superior was the

Then Art came to where I was staying and says, you're byping at the Apollo. Do you have a suit' I didn't. They got me a suit from somewhere. We went to the Apollo, and there was Wynnon Marslis, Bill Pierce, Walter Davis, Reggie Wockman, and all these ex-Mussengers. I was backtrage doing some finger exercises and someone came up and said, you're no stage! I went out, I looked up, and it was a place the saie of Hametenston-Oston, ifful with blade people. And there was

"They were playing 'Cheryl', the Chatlie Parker rune, and I didn't know it at all. I just played harmony notes and stuff. I did a solo and then ran off stage. Then we came back and did 'Blues March' and there were about 20 sax players wairing to solo. And someone just puthed me to the mittophone—yow hare to play! I was ftightened out of my wirs but I hit the missed bed for sters soloine.

"But a week before all that I'd signed to Island. I had to go back to London to start the album. I told Art, he said, OK, we'll see you soon. Then the album was done, then a tour was set up, then Europe opened up. . . . "

What if he'd been asked outright to join The Messengers? "I don't chink I really had the grounding. I hadn't learned X amount of standards. If Art had said, come and join The Messengets, I don't know what I'd've done. I could have stayed in America and done the album over there, taken the

#### COURTNEY PINE

family over. But I still feel there's something happening here that's got to be worth the sacrifice.

" M u s i c . and black musicians, are getting more recognition here for playing jazz. It influenced me seeing Wynton Marsalis on some Thursday afternoon programme. That made me think if he can do it, so can I. I'd like to have rhat effect on someone else

"The more musicians like Jazz Warriors who are seen in that environment the more it will encourage black musicians who might have gone into playing reggae and funk - nothing wrong with that, but if it's going to deteriorate from the main music, 1822, then there's something wrong. We have to get more musicians who want to play that."

So why jazz, when reggae and soul have displaced it as a truly popular black music?

Because jazz is the basis of all that, of all popular music. If you listen to it from a producer's point of view - a producer will listen to a composition and say, well, we need a riff. You need more melody in the first verse. We need a solo, or a bridge. All these things are from jazz. From soloing you get catchphrases, quotes, hooklines. That's what producers are looking at, and they look at jazz like a dictionary, to find something new. And if there are no tazz musicians playing, the dictionary's going to get smaller and smaller."

It was this idea that led Pine and colleagues to form Abibi, the London collective to promote jazz playing by black musicians. So far its profile seems unclear. Maybe due to the primary aim so fat remaining unfulfilled: finding a playing

venue in London.

"We had a place in East London," Pine explains, "but that didn't work out. We have an office in Paddington and we rehearse there but we need a place we can really play. The problem is location. Ronnie Scott's opened a club upstairs but it wasn't teally possible to turn it into a jam session. Last time I went it was a disco, ridiculous - you have musicians all over London and you want a disco? It's always a location problem. If you're in the south, musicians from the north can't come down.

"Jazz is having its say right now, in terms of media and musicians, but the way players let off steam is at jam sessions. I think if you have them open to the public, you'll get an amazing amount of people turning up. Why hasn't anyone done it vet?"

Venue organisers, please copy. Pine smiles when asked if personality clashes hold Abibi back. He says that those kinds of difficulty were actually ironed out early on. It's hard to figure out a strategy for a band like Jazz Warnors. Musically

and socially, they're in a constant state of flux, and it's been tempting to see Pine as the guiding light in what is really a stormy, ever-changing crew of individuals. Last time he turned up to play, there wasn't even room for the tenorman to perform, so he watched and enjoyed the gig by himself. Abibi and Jazz Warriors may not need Pine as a pivot, but his senarare success is magnetic in their direction and decisionmaking. How it all develops further may be crucial to London's music in 1988.

#### for the record

WHATEVER THE new LP is called - its original title was to be Liebt At The End Of The Tinnel, "a putsuance of personal betterment" - it sounds like a massive, brawling work, a true statement of music-in-progress. There are some problems over the advance tape I heard - the second side at present runs at 29 minutes, for a start - but not many over the music itself. Most of the pieces are simple, direct themes which are springboards for heady work-outs on renor or soprano. There is none of the "sampler" atmosphere of the first record. This one is all down the line. Nothing is even very catchy, except the neat little melody of "Sacrifice"

"I wanted to have the band quite sparse so I could work a bit more. There's more improvising, less in terms of arrangements and compositions. Some are just eight-note melodies or improvisations on modal themes.

"I didn't want to do another record like the fitst one. I wanted to take a part of that album and magnify it. Hopefully, for the next one, I'll take a part of this one and magnify it. It was something I was working on at the time of my live performances, working on my improvising and a sustained energy thing. I wanted to document that,"

The music reaches a kind of climax on a solo tenot version of "Round Midnight", full of braying lines, chords and virtuoso flourishes. A great setpiece, and one that shows how far Courtney's mastered the iron sound of the tenor. But, well, 'I'm fed up with it too! We got to the end of the day, and

not "Round Midnight" aram!

Delfeavo [Matsalis, producer of the LP] says, Branford's just done 'St Thomas' solo, why don't you do something? And Julian Joseph says, yeah, remember that time we did 'Round Midnight? Delf said, OK, let's record it. We probably won't use it. But listening to it at the mixing stage, it sounded all right. It's just one take."

Pine has a good story about going to the jamming spot, Wally's, near Berklee School of Music and being hustled into a solo. The band tried the trick of dropping out and leaving him to play solo, but that was no trouble for a man who spends most of his time playing anyway.





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#### COURTNEY PINE

Is's a hard second he's made. Deviluous Magnetic manned the enulio up by playing Kind Of Blocand Covert, and insigned on miking the bass in front instead of the direct-inject approach The result is a rich almost ridal session that may come as a salutary lesson to many who enjoyed the smoothness of Journey Does he see himself in the suggested role of educator to a new otherwise courst ious audience?

"When I made the first album I didn't I shought that would full maybe a hundred copier. Then all of a cudden is had sold. From that point on. I felt I had to do comething that will help the records who bought is understand the tradition of issue music. In this album, I'm delivering the improvising side, to show what there is so this miles and inner. The new posterior on a disco track of calling up Madonna or something. I'm not using any name on the album. If it does adverte name, then seems But issue isn't instean admention. It's an enjoyable experience. If you listen to some John Coltrone records "

Bringing us at last to the most distinguished about at our feast of new jazz. It's hard to evade thinking of Coltrane when Courrney's at work. Recent gigs by his quarter have almost deliberately prodded at the spirit of the great man, with bass and piano often dropping our to leave Dine and Mark Mondarie sparring in the fashion of Teans and Flyin

"Well. I've listened to John Coltrane records. There's something that happens when he gets tid of the piano and bass. You can be more free. You're not restricted to a harmonic thing, and the metric thing can be taken away as well. I'm sure that when Coltrare decided to do that he didn't think that in 20 years' time other people worldn't do it because he had. I'm fortunate - to have the option of using it."

Are there (ahem) too many notes? "There is that possibility," he smiles, "One thing I've been

working on is a more melodic approach. Mulerew Miller rold me he was working on that - despite all his knowledge, all the chords he knows, he still felt he needed to make a melody out of eight notes, never mind the dissonances and the demisemiquavers. Hotefully not so many notes."

Sometimes the legion of young saxophonists can sound tongue-tied by their own virtuosity. But the oundinger element has always been part of the jazz life. Consider Courtney and Steve Williamson, two tenormen of voracious ability

"I met Steve in a reggae band, he was with The Instigators, I was with Eastwood and Saint playing in Brixton I was practising and Sreve came up and asked what it was - it was just a diminished scale. I mer him again at a Bass Clef jam session and he'd learned this diminished scale inside out. We started playing chords on saxophone - usually I have an extra one, and Steve'll say, what's that? We were playing with Jazz Warriors in Leicester and Steve played one and I had to go - miles may that Stone is showing my things most

"It gets to the stage though where each place knows enough to get him by and when someone else knows something you don't have to know what he knows. You don't have to nowe yourself as the fastest player in the West End!"

#### ..........

THE GREATEST Criticism Courtney Dine has to face is the by-product of his rapid fame. Why him? Why hear so much acclaim on a young man, who in juzz terms, has barely our searted - when so many great British musicians languish in nealect?

It is a troublesome but important point, because on the face of it this is fair comment. It's unavoidable that part of Dine's media-worthiness stems from his right profile: a young black Londoner handsome gifted a potential youth icon who needn't rely entirely on the intrinsic strengths of his music. He is characteristically generous and self-deprecatory; he says he would be happy if it were another young person, and that he hopes in another ten years another young lion will come along to nourish the way forward Bur his other remarks are illuminating

"The fact that it's a young musician is healthy for the industry. It had to be a young person. It has to be someone who's involved with the times, from the background of what is happening now. Not to say that Alan Skidmore, say, couldn't put out a hip hop record, but I think I have a better knowledge of hin hon than a lot of those musicions. That's not what I'm doing now but what Law doing is kind of based on that when

you think about it. It's part of what I'm listening to " That is the pill the old guard have to try and swallow. As valuable as their work may remain, it's impossible to ascribe the same status which Pine enjoys to more senior players. We aren't ralking about relative values in the all-time Hall Of Fame for British jazz - we're talking about the moment, about today. It doesn't really matter if he's Number One or not: it is simply his time, his and his contemporaries'

It could all be over tomorrow, of course. What if this record flops, if the media honeymoon winds up? It seems unlikely, at least. With Andy Sheppard on song, the Warriors taking a firm, wrathful shape, the Loose Tubes axis spinning out ever more inventive units: atop all this is this Paddington tenorman. He pulls his coat lanels up to cover his face at the thought of "leading a generation". But with the next stage of the jazz renewal fully upon us. Courtney Pine is still the main man

Courtney's new album is set for release on Island Records on 18 lanuary and will be reviewed next month.



IN THE LAND

OF OO-BLA-DEE /

LEARNING THE

LANGUAGE OF

**BEBOP** 

WORDS: JACK
COOKE/PHOTOS OF
BABS GONZALEZ:
HERMAN LEONARD

SOMETIMES YOU wonder what the world's coming to. Last year it was Courtney Pine looking sharp in the Daily Mirror, recently it's been Monk's music underpinning the sale of Fiestas in Ford commercials; now it's Loose Tubes on Wogan

The panorhalists among us may regret these populist demonstrations, feeling that jazz is nothing if not culti-viersed within a cortage-industry format and available only to an audience constituted as a semi-acere society. Those others of us who quite enjoy concerns being said out cale sain gas are can get a tickes) and don't even object to so strongly to those people who browse uncertainly round the mega-store juzz departments may view this generally increased popularity as a factor in why we have so much choice. Yes, I know a lot of that is new is a touch sgi and a lot of the sex is

#### bebop voice

reissued – as much on stage as on disc – but some things are neither and it does re-establish something that's been missing presumed dead over the last 20, really nearly 30 years, which is not just a direct relationship of juzz to other popular music forms, but it as catual formulation at a popular mode. It's reminiscent of the late 1940s, though only to a degree.

THIS FERGIOD, from about 1947 to somewhere around the end of 1949, we see mainly as the time when many of the classic tracks of belop were laid down. True enough, they were, but there were some less than classic moments too, which point in a rather different direction although they remain intricately related to the more

lasting tracks. The basic relationship that jazz had with the popular market goes back a lot farther than that of Oo course, but what attracts attention, what is really the nub of the discussion, is the nature of below POP and the nature of popular music. Bebop, with its angular intransigence, its fundamental if not Α necessarily self-recognised intellectuality, created the split, the great schism that endured for decades and forced sazz to define itself as something other than simply a reflection of popular song or music to dance to. And yet within that Ool process it attracted to itself a number of brief, improbable love affairs with a number of very YΑ unlikely commercial swains. For a year or two lust, an occasionally icy but often equivocal indifference. Koo and a flat, hard eye for the marketplace on both sides combined to produce some strange effects.

CORRAINE SOMEWHERE AT the centre of all this is a siren-song, recognisably a human voice but singing strange melodies in an alon

tongue. Blee-vaba-da-ool-va . . .

It became pervasive but was illregarded by music critics. Those who thought belop wasn't jazz anyway (school of Panassié) found in it a little more ammunition, those who supported belop (school of Ulanov) rather felt they'd have a better agument if people stopped doing these silly sulgar things. At first it was called scat-mapine, and in the sense

that the scat tradition existed before and continued after, that offers some sense of historical location, but there is also and rather more importantly a sense of separation from tradition: this was bebop-scat or, as Dizzy Gillespie began to refer to it, a bebop vocal.

Leading his legendary hig band throughout this period, Gilleppe is a cereal figure in these events: one of bebop's most influential and successful populariers and simultaanously one of the most accomplished exponents of its pure form. This dual nature makes him the perfect exemplar of the contradictions involved in historical continuity and rejection of tradition, in intellect and commerce.

From a lofty, purely musical position it becomes easy to query why, when he could

pour out notes from his trumper in the way he could then, should he resort to those vocal antics with Kenny Hagood that punet-uared his Victor output – "Ool-Ya-Koo", "Cool Breeze", "Oop-Pop-A-Da" – and were continued when Joe Carroll joined the band and which

his add to rot in the control of the

(as the concert versions attest) so roused the audience? The answer is probably in the question: they appealed to that overlooked group of people, the paying customers, and maybe constituted a major factor in keeping the band on the road and in some (risky) business shape. Nor should it be forgotten that Gillespie in his formative days spent over a year in Cab Calloway's band. The significance of leader as purveyor of novelty and its relation to the economic feasibility of the band probably didn't go unnoticed. But although Gillespie may have majored in business studies with Calloway's trumpet section the povelties he offered with his own band were based thoroughly in the rejection of the swing tradition and the formulation of a vocal language which lacked words but conveyed clearly the time and shape of belon.

bebop.

Something very significant happens here. To be a bebop instramentalist you needed a lot of technique, strious penetice; years of it as well as the money to buy a horn. And you were up against the major arbitres of the music, whose abilities – Brill, Bud Powell, Man Roach – were traly fearful. Yet to join in the bebop woul you needed little training, after a bit of listering, and you wouldn't be listering if you weren't interested, anybody could do it. You didn't even have to be able to sing peeptry — you could shoot away from any note you didn't fancy, such lines were always tokable some place to liste were always lines were always to the some the sound to liste were always to the some the sound to the

Go on . . . try it!

And above all, if Gillespie the master trumpeter did it too, then it wasn't merely convenience but to a considerable degree legitimated. It could be argued that never before or since was such a degree of participative potential offered to a generation of jazz fans. By the end of 1948 Lorraine Gillespie had composed an anthem to the concept: ay-ay, oo-oo, ee-ee, "I'm Beboppin' Too".

Not too many people took these possibilities beyond the privacy of their own homes or neighbourhoods, which is probably as well for the dignity of music generally. Nevertheless an honourable mention ought to go to Babs Gonzales, who managed to promote himself (that phrase may be taken literally) on to record on several occasions. Not too many people remember the Bubs' Three Bips And A Bop 78s he made for Blue Note in 1947 (interestingly, his version of "Oop-Pop-A-Da" seems to predate Gillespie's Victor recording by about six months) and those who do don't necessarily care to admit it. He also got himself on the Capitol gravy-train - discussed later - published a (vety) small book on the music and assisted in the take-off of the dark glasses phenomenon. Given also his interests and investment in the behon vocal it becomes enjoyable - if entirely useless - to speculate about what sort of profile he'd have now if today's recording technique and pressing facilities had existed in the 1940s. Brothers and sisters,

we'd be up to our armpits in Babs Gonzales records. Bur this was not to be, and maybe it's as well.

MEANWHILE. another part of the forest, an ex-bigband tenorman was putting together what would be a very significant influence in the next couple of years.

Charlie Ventura's franklytitled "Bop For The People" septet unveiled itself in 1948 for the public pleasure and the rewards of populast exploitation. The front line wasn't exactly studded with the legendary names of behon: Ventura himself was a vereron of the Teddy Powell and Gene Krupa bands, building a reputation primatily on a strenuous version of "Dark Eyes" with Krupa. Boots Mussuli had played alto with Stan Kenton, and Conte Candoli had seen service with both Kenton and Herman: these seasoned pros were leavened with a fresh young trombonist from Chicago, Benny "The Duke" Green. This basically late-swing oriented but bopinfluenced horn group formed a capable foundation for the cutting-edge of novelty on which the band traded.

Some idea of the scale of values within the band may be eained from Ventura's introductions at the start of the May 1949 Pasadena concert recordings, the most comprehensive document available to us of how this group worked. The audience's attention is drawn to drummer Ed Shaughnessy's tow-bass-drum ser-up, and these items get thoroughly

worked out on "How High The Moon", after the horns have introduced "The Man I Love" behind Ventura's solo and before they all slide into "Ornithology" for the final chorus in a performance which exactly defined the exuberant transitional structure of the band. Far greater emphasis, however, is laid on the sophisticated adaptation of the bebop vocal which pranistsinger-composer arranger Roy Kral had constructed for himself and vocalist Tackie Cain, and which formed the band's most original and immediately aspect of style and image. Jackie and Roy, young, clean-cut, fresh and fashionably dressed, added their cool unison bop singing to the hectic horns on the themes of the band's originals - "Euphoria", "East Of Suez", "High On An Open Mike", and extended and elaborated the lyrics of older songs such as "Lullaby In Rhythm" and "I'm Forever Blowing Bubbles" by the judicious use of the new

Oo SHOO BE Doo BE identifiable OOP BOP SH'BAM

DIZZY

vernacular. But . . . in doing so they broke radically away from the anarchistic.

what might well be described as

"punk" vocals of Gillespie and his associates. Jackie and Roy rescued the concept for technique and "artistry", so securing it for development in a much safer way. None the less, it has to be said that, although mostly overlooked these days, the music Ventura's band made remains overall skilful, entertaining and, at a certain level, original and lasting

1949 was the watershed year. The music business needed rescuing from a decline which resulted from many factors. Nor the least contributory was a tecording ban imposed by the AFM, the American musicians union, which lasted from 1 January 1948 until September that year. Another, if Artie Shaw is to be believed, was the increase in petrol prices. All this led to a number of bands



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breaking up. Ventura's did, so did Claude Thornhill's. Kenton's band fell apart for different reasons. Dizzy roured Europe with his big band and managed to survive. When the ban ended Capitol Records, who had in ex-Kenton arranger Pere Rugolo an impressively energetic A-and-R man (nowadays he'd be called a producer) seemed anxious to corner the market and cash in on the commercial possibilities of beloop. Whether this was seen as a realistic marketing exercise at the time or an act of desperation by the youngest and arguably most vulnerable of the major labels may be open to consideration. The demise of Thornhill's band freed their arranger, an obscure chap named Gil Evans, for a series of collaborations with Miles Davis; Lennie Tristano and Tadd Dameron also got sessions which remain of great importance. But these were the "sugnificant" results - concern here is with the esoteric.

ONE OF THE Problems Capitol faced was the loss of Kenton's orchestra, which while pursuing as leader's own rather bizare visions largely at a tangent to the mainstream of jazz development had worked our rather well for the label. Doking for some sort of replacement they and Charlie Burret, who was at that time organising a new and rather modern by

While it might have equalled Kenton's in terms of decibels. Barnet's band took a different line. The leader



hired Gil Fuller, who had created many fine scores for Gillespie – among them the underrated "Swedish Suite" as well as the legendary 'Ool-Ya-Koo' – and Manny Albam to write for the band. The result was a lively, often ferocious approach fully committed to the gestures of bebop if not to the development of its intellectual

content, and certainly streets ahead of the other half of Capitol's each-way bet, Benny Goodman's cynical fliration with the idiom (though that did produce one good track in Chico O'Errill's "Undercurrent Blues").

Barnet's band produced several runcia of real value, best of them Fullet's revision of "Cu-Bis", with a marvellous slow-time interflude made up of Gillespie trumper phrases. And, on 'O' Homps", another Fullet sore, it introduces in applancefringer Bunny Bragge's word what might well have been the last recorded version of the bebey root all ris primitive form, complete with requisite quote from "Alice Bibe Goos" and bringing on 8 fit of mostagia, except that 8 see weeks later Gillespie's orchestra were on record with the deflicitive samement of goodbew-coalled that. Timps

Did-Le-Ba". That item sounds distinctly foreshortened now, but its two and a half minutes manage to cram in all the eruptive insourcance of Gillespie's great band at its most explosive, and a lart, final burst of the bebop vocal at its most activitie.

The fortunes of these two bands, and of the bebop vocal,

come together again in another two tracks recorded around the same time. What they also manage to achieve is to bring the belop vocal into line with the novelty song. This doubtful fusion had been hovering around since Lorraine Gillespie's "I'm Beboppin' Too" of the previous year. Here it finds itself given into the hands of Gillespie's "In The Land Of Oo-Bla-Dee" (by Mary Lou Williams and somebody called Milton Orent) attempt to provide within a fairy-story context ("I met a beautiful princess/In the land of Oo-Bla-Dee") a glossary of terms ("She smiled and said 'oo-bla-dilya'/Which means 'you appeal to me"). Barnet's "Bebop Spoken Here" (by Matty Malneck and Milton DeLugg - why is the one you've never heard of always called Milton!) sets the beloop phrases of the vocal duo Dave Lambert and Buddy Stewart against Barnet cast in a sort of Eric Morecambe role ("Wait a minute, what're you guys talkin' about?"). The Barnet band's

is distinctly the liveliest per-

Oo

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DIL

YA

Oo

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Dee

BABS

GONZALES

formance this time, with its siziling brans plansing — Mayand Ferguson had just joined the band — but the concept itself plods dolefully, because now the bebop vocal was having to explain itself to people sho didn't instinctively grass what it was about. Those who had grasped it spens more time listening to Bird ad Miles, though they often still sung merrily to themselves

By 1950 A.L. the brief, uncertain liaisons between bebop and commerce had run into difficulties. The novelry had worn off, or rather, had need away as novelty will, on to the next instant high of gratification, leaving jazz behind—although Charlie Parker With Strings was by then already in the planning stages.

Continued on Page 66



# STRIKING THE

NOTE: THE

GRANDMASTER OF

MODERN PIANO IN

AN EXCLUSIVE

INTERVIEW

W O R D S :
KENNY MATHIESON
P H O T O :
BRUCE RAE

SITTING in the lobby of a London hotel waiting for Cecil Taylor is not the most comfortable of moments. Tales of his intransigence and general unco-operativeness are legion, and the setting up of the interview, while never unpleasant, had been characterised by a certain, well, indefiniteness.

The man did not conform to expectation. Alert and thoroughly charming, he answered my questions with great thoughtfulness and patience, trying very hard to explain difficult abstract musical and philosophical concepts.

Morivated by an inexplicable desire to push my luck – this was before I discovered how approachable he was – I chose a dicey opening gambir. The previous night at the Logan Hall, I had caught my first Taylor live performance, and been struck by how funny some of it was. I mean, what was this? Cecil Taylor funny? I hadn't been prepared, by records or anything I had ever read about him, for humour,

So, here goes, probably blowing the next 40 minutes, is there intentional humour in your performance?

"Let's hope so. Let's hope so." No one ever mentions it, do they?

Well, they are all to serious, and it tokes while to bean. Well, they are all to serious, and it tokes while to be an other or all those very mill margins allowed to us in life, and then or all the well to the

T if n 7 's w if n 7 bayene to that humour on stage, too, a momentum flush quickly absorbed into something considerably more serious. A Geal Tuylor concert is an intensely physical operators, and not simply through the contexted, expressive little dates which garned the music, or the readings from his poerty, both of which be 'includes just at include the little sound composition within the music. If of the simple sound is a first context sound composition within the music. If of this time the first of the whole. They're started adapting style, while refeatheasty abstract and extremely complex, in sixel very physical.

People used to stigger when Thehonisus Monk gor up and started moving, as they would when he used his ellows on the keyboard. I didn't find it (unny, in fact I was rather memerized by the audicity of this man getting up in the muldle of a composition and moving, and yet I was quite saven that the feat on it has that was lovey central, whether he was stitting at the pauso or moving. The same applied to the Markovich and the same plane. All of their municiant obeys are consistent of the pauso or moving, the same applied to the Markovich, always seen plane. All of their municiant obeys as certain rhythm and blues and rick people who sing and dunce; the so-called — in queets—serious fine attrasts past as and look glam. There is not much happening with their bookles. But the body is an martunent.

lake Mook, it is difficult to imagine Taylor as anything other than the focus of attention on stage, even in the high-band projects he has turned to in recent years. His group work over the years kept coming back to the same gifted and clearly could joyal participants, led by the larginary Josephson arguably scrifted a brilliant career in slightly straighter juzz forms to follow Ceck's often isolated path (Taylor arill cannot bring himself to try to speak about what the loss of Lyons means to him.)

"When you play with a group, you have different responsibilities, but once they join your community, then there is a social commitment to similar aesthetics. The idea with my own groups is that I am the catalyst - I do the feeding, I do the supporting, I do the colouration, I also give them the idea, I present them with the material.

"It's always wonderful to see what happens, because in my reheartal there is generally very little tall. They play in term reheartal there is generally very little tall. They play in understand about their intrumental rardiners, and I litter to what they be how they react to those signs which I have given them. Then the we work together to develop it, and the composition of invariably begins to take on a life which is obviously contributed by each of the members in the group."

That musical pub began in a recognisable juzz idom in the tac 1990s, if above slightly sakes of centre, as in The World of Cool Taylor, recorded in 1960 with Buell Needlinger and Dennis Charles, augmented on a couple of cuts by Arches Stepp's fenous. Thereafter, Tsylor took off at a tangent which equilibly learner as network of one of uncertainty, aborting that the contraction of the contra

Overshadowed by the arrival of Ornette Coleman in New York as Free Jaz was being horn, it was at least a decade before Taylor really began to command the attention the deserved. In all the years of woodstedding in the 1964s, Taylor continued to be wholly unpredictable, a trust which is perhaps only now beginning to change, at least in his solo perhaps only now beginning to change, at least in his solo and structures: what took their place as the structural principle?

"Well, when I was in the Conservatory I first his upon the skend edverleping own scales, beginning with the first two notes that were in harmony with my own personality. Then I found the next note, that is the vertical line. Then the horizontal, which they tradictionally called interestle, and from these interestly solved-logd-florders well, perhaps the most important people in terms of thoughing my attitude to that were Monta. and Ellingons, of course — in their use of the speath Monk would use minor seconds, Ellington would use muor cents and intitude.

"Also, Ellington would use the entire keyboard — a great pinnis tilk Bud Powell, for instance, and the lesser players who imitated him, would use perhaps two ceraves, an octave and a half. So, when confronted as a young player with the magnitude of Monk or Ellington, the Ilting lyricism of Erroll Genter, or the dislateric idedlogy of a man like Lennie Trisano, 1 – well, these were the people who shook my universe when I was 16 or 17 years old.

"Then you go to a Conservatory where they attempt to do one of two things – either to convert you to the European aesthetic, or to completely demoralise and demolish you, whether intentionally or not, by debasing any other aesthetic you might be concerned with. Another important element in

my own development came when I heard the Balinese Orchestra in New York, for their conception of compositional space, and then the Kabouki Theatre, for the idea of what they did with vocal timbre, and with movement, as I said earlier. All of these things became important in my music."

PRESUMABLY, then, given the subjective or personal nature of your musical organisation, rather than relying on pre-determined structural forms, each performance of any given work is unique?

One hopes so, In this series of pieces which I am doing now, which is called And Hand In The Anal (flow): Faller—I have not really numed the individual pieces, there are about seven or eight sections, and I will contains to develop undit the end of the tour – I've found that on certain occasions the second structures of the pieces are reversed. The structure is about the end of the pieces are reversed. The structure is about the end of the piece, and I've been adding to the piece, but always every performance would have to be different if I am being truthful to my own seatherit, because I'm not interested in duplicating researchy's feelings. Earth of by you live you are

Being in England, for example, is quite different from being in England, for example, is quite different from being in New York, but if you come to a place to that you be the place of the place you begin to see the third in Minney you got off the place you begin to sees that this is millionery you got off the place you begin to sees that this is millionery you got off the place you begin to sees that this is millionery you got off the place you begin to sees that this is millionery you got off the place you begin to sees that this is millioned. What is also note is they you for you to hear thirty you see doing, it is almost and you are horing a paid vacaron, and it becomes incumbert youn you to first and sort of enjoy yourself. In spire of the difficulties one may have with the pausitions of the those — the customs propose.

Adk a rechnical question, get a personal answer, Taylor continually ends up relating his attempts to explain the more of his playing to very personal, individual aspects of his experience, nather a odds with the common critical view of his music as intensely and purely abstract. Which it is, of course, but Cecil knows where it so coming from within him gas surely as the most directly emotional 12-bar outpouring of feeling.

"I think generally improvisions a not understood. To me, improvisions in — well, form of all I think I should say whit right reliable should say whit think muse is. Music in first of all the renining of one's neurons one's most personal senses, one's more records senses, one's more records senses, one's more records and one's not personal senses of personal personal personal gradients of personal facilities of personal personal personal gradients and size after personal perso

"I went to a psychiatrist for about three years - he ended up paying most of the bill, and I came always an hour and a half late. The fortunare thing was that his personality was much like my faterly, a bade offsets portion and I mack him go to the very limit. The point is that mask is for me owe the clotheast of life, in the year all soled that time is which year have the appearancy to bring as much joy and excitement as your on. So the improvisation in first of all a body language, it is a communication of each mustle of the holy in harmonious discord, it is then also the married which permus you, through the duity manipulation of the materials thus you can consequent the control of the materials thus you can conseque the duity manipulation of the materials thus you can conseque the control of the materials thus you.

"What I am saying as that improvisation is a kind of musuclataining, beginning with the training of one's senses to respond coherently to sounds and to mould sound. And we know now, as the century moves to a close, that everyone who is thinking is developing their own communication systems— I have mine, John Cage has his, Elington had his, and it's very interesting about Ellington that when other people have arrangened on play have quarter arrangements, the sound was arranged on play have quarter.

I'm in a very interesting situation now, because I have been commissioned to write a peece of the Knoon String Quarter. That will be an interesting challenge, because not only are they from a different cultural discipline — you see that wood also not anyway – but I'm not making any concessions. They are gaing to have to deal on the first level with my notation, and accoundly if they ask me to write a piece, then I feel in noder to be trudhal to my own cultural critera. I must write mustic that it agoing to ask crempt to extend their vision, because I am going to ask them to perhaps fargors a fee about their tradition.

of are due ex voccinor panalists with name. So I think composition — in quotes— is really more than supthing the six setchins's nightmane. Because it does not have anything, or wey litele, to do with the contemporary spirit of municians wish owner to create. When you have a group spirit of municians wish owner to create. When you have a group spirit of municians using from a cultimad badgoound which use their some gestiant of invention, so in them does not also, take their some gestiant of invention, on it then does not also, also that the preparation of the contraction of the

"Also, the physicality of looking, of learning to read, is from my point of view in many ways a division, a deterioration of the creative energies. Because you have to spend half your rime looking elsewhere than inside."

TALKING WITH Cecil Taylor, the purely physical acr itself, and the way his thought processes dare around the subject, piling answer on question on answer, does a lor to explain his music, quire paster from anything he acrually save.

Continued on Page 66









roland kirk

# THE WHISTLE MAN

Memories of an overpowering man

BY DAVE GELLY PHOTOS BY BILL WAGG

Sin UFFLING ON TO the stage to begin his night's work, Balanan Koland Kitk booked for all the world like or another musical junk-shop. Hung around his neck, on a mobile musical junk-shop. Hung around his neck, on a root stagehove as more store shore her and the root course hybrid instruments called a stricth and a manuscalls, in one hand he carried a statistic and in the other arranged his new anatoried to his person were a whitele and in the other arranged his new arranged to his person were a whitele, a note-of-ture, a systylephone and a mini-scatter recorder. A flute was elasted in the bell of the sussession.

He was blind, and with a blind man's ponderous care he placed his equipment within teach. What happened after that was always an overpowering and quite unforgettable experience.

He would play two, and even three, instruments at once, range with complete authority over the whole stylistic history of jazz, fix nossy punters with his sightless stare and scold them into silence, and generally frighten the life out of every musician in the place.

God knows what compulsion drove him to do these impossible things. Perhaps, being blind, he didn't know how impossible they looked. In any case, there was no defrying the multicility of it all. When he played a three-instrument passage the harmonies were exact, his rote full and neth. When he sang while playing the flute the unison was imposedble. He set humself the kind of problems which only a lumate could devue, like taking the read off the saxophone and blowing the thing like a trumper—not just the old none, you understand, but a comstete version of 'Boh.' and Soal'.

H 1 5 R E G IR D 5 REVET really did him justice, you had to be there. Recording studies can do anything, and it would be easy to believe that some subtle engineering had gone into creating the effects. Despite declarations on record sleeves that the whole thing had been done without the aid of mittors, no sensible person could be expected to fall for such an outlangths claim.

And then, early in 1976, Kirk suffered a stroke which puralysed his right hand. According to all the rules it takes two hands to play my woodwind instrument, so everyone decided that this was the end of his circer. But we had reckoned without his superhuman willpower and the extraordinary pragnatum with which he had always approached has ri. The music was in his head; getting it out was a technical problem, and technical problems can be overcome.

When he came to Ronnie Scott's in 1977 – for the last time as it turned out – he opened each set with a 12-but blues which changed key every chous: 12 chouses, 12 keys, requiring the use of every note on the instrument. Night after night he raised two defiant fingers at fare and toared through that blues at full thoritle.

At the end of his first set one night I went backstage to pay my respects and, mindful of his somewhat prickly temperament, gingerly advanced the question of how he had felt immediately after his stroke.

"Doctots," he snorted contemptuously, "what do they know? They said I could still write music. Write! But here I am and I'm still playing. You heard it, man, tight down to the low D. When I get some movement back in this hand I'll be able to get the bell-notes too."

His extraordinary ability to blow an instrument and breathe in at the same time was still intact. Other musicians can do it, but not as seamlessly, and not always while playing over the whole range of the instrument. This, he thought, would be his lasting contribution to instrumental technique. Meanwhile the stroke was "a blessing in disguise", forcing him to concentrate on the tenor saxophone, which had always been his favourite instrument.

We had quite a long ralls about the rechnical problems of playing the suspolpone with one hand had belowed me the modifications he had deviated to make it possible. Itooking is them, the thing it couldn't get over when the physical surgist of a tall. A terror satsploone weight about seven pounds. When it being played that of this weight is carried by the player's right thumb. But Seits dish faster carried by the player's right thumb. But Seits dish faster carried by the player's right thumb. But Seits dish faster carried by the player's right thumb. But Seits dish faster carried by the player's right thumb. But Seits dish faster carried by the player's right thumb. But Seits dish faster carried by the player's right thumb. But Seits dish faster carried by the seits of the se

The mechanism itself looked like something by Heath Robinson from an idea by Roland Emmer. Each joint of each finger had at least one job to do. Some of the longer rods went through three or four stages of articulation, and it took quite a lot of force to shift them.

To y LAY one of these altered instruments meant mastering an entire new technique, and this is what Kith hald done But bear in mind that it was then barely a year since he had suffered a severe streke. For some of that time even he would have been out of action, devining the modifications and having the work done must have taken a few weeks. So in not much more than six months he had perscrated the one-handed saxophone until it sounded better than more people playing with two, and resumed a full touting scheduler.

It is impossible to imagine Rabsaan Roland Kirk accepting the status of invalid, although he might have lived a little longer if he had. Now that he has been dead for ten year, I wonder what happened to those instruments with their financial examining to the mission with their financial examining the special policy has been seen as the special policy of the special policy in the special policy in the special policy and roll a longer them. Apart from perpeturisph is a many che Rabsaan Roland Kirk Collection would be an impiration to exercision of moutail technicisms.

There was never anything but optimize in what he said that night. He spoke about his new album and his plans for the future as though the recene disaster had never happened. I left him assembling his armoury for the last set of the evening, his good hand checking methodically over every key and softing.

Roland Kirk died on 5 December 1977.

## LOOKING FOR BIX

by RICHARD COOK

A cornet player of the jazz age, sixty years on

N EW COMBASTO this music may wonder what suell Bits Beichrecke could possibly cast over an audience today. Most of his records are some 60 years old now, and records are almost all that remain of Bits: a musician from Devenport, lows, who worked in Chicago, Detroit and New York, playing corner un jazz and dance bands in the 1920s, before he died at the age of 28.

Such a biography has always been the stuff of rangic juzz legend. You could probably sum to Deatier Parker. Clifford Brown or Bocker Litel in much the same way. But something wetted about Bix persists in beinging him new admires. Brigine Berman, the young director who made a film about Beiderbecke, rold me that the sair much interested in other early juzz, only in Bix. Collectons buse sought our Beiderbecke records for a few bars where the connective steps out of the beats section for a single break or maybe a short middle eight, where they can hear what Hongy Camrachae head when he first encountered Bix—the sound of "a multer herting a chime", a light, punchy but golden sound, an awkwardy lwinging delivery that seemed half-pirched towards the listener, half field back. What is it that makes people go looking for Bux?

Here Actually made a lot of eccords, even though the only visited recording studios between 1924 and 1930. The Italian label Joket, now freshly distributed over here by Counterpoint, has collected his entire output on 14 LPs. There are a few other, doubtful items — Boothevicke worked in an age where reliable personnels were stellow nevered in an age where reliable personnels were stellow and Bu's contribution in often limited to an obscured though identifiable lead in the brass section. Others, like the early 1924 sides with The Workerine Orchestra, have honese attempts at playing jux which are weakened by the hoogeafthe fallings of the other players of the other players.

A few are magnificent, thoroughgoing jazz records which fashion a private view of the heatt of the music. But it's not those few that inspire the dedication to Bix. Even when he plays pootly, or hardly at all, the spell abides pethase even more so, because sometimes one almost wills him to do better, to be more like the great Bix.

His faility might be one sector of his appeal. Like the intervoveral players that followed him in the one of Oyeanfrom Bobby Hackers and Lener Young to Olde. Does in an Bill Frame — Beiderbecke cultivaried, a seet; best that was necerolaters always on his alseve. On his most famous record, "Singing The Bobts", he finds the along player between starks, and willescability. There is the signle planes where he gas up to a high note from, in effect, a standing where he gas up to a high note from, in the case of the which his seems to have done only one cit in his entire carret.





suggest his bluer temperament. That is the music which is threaded through all 28 long-playing sides. The rowdiest record he was ever involved with - Jean Goldkette's "My Pretty Girl" -- has no solo by him; it's hard to guess how he would have dealt with it.

THERE IS his piano solo, "In A Mist": he often sounds as if he's stumbling over the keys, and there are reports of how an exasperated Bill Challis couldn't per the composer to play it the same way twice so it could be written down. With the Goldkette and Paul Whiteman bands, where he made his many dance band records, Beiderbecke emerges from densely populated surroundings with serene, oblivious candour. He never played the trumpet (he once described it as "puny and thin") and was therefore denied the virtuosic possibilities which the corner can't really accommodate. On his many records with his friend, the C melody saxophonist Frankie Trumbauer, Bix is happy to play within a small frame of reference. Several of his "Bix & His Gang" sides sound old-fashioned, even by 1927 standards. Some of them follow the first arrangements by the Original Dixieland Jazz Band, ren years before. He doesn't always come on as a great jazzman in these sides - a friend considers that clarinettist Don Murray outplays the comertist all the time - but he does come on as being Bix. And that's what counts when we're looking for Box.

His playing is hard to describe, at least in a way that explains its appeal. His tone can sound golden, as it did in his Wolverine years, but sometimes it has a nasal quality. He doesn't really swing, contrary to what some say: there is more of a rocking motion in his phrases that pushes them forward, but it's not what most would call swing. Instead, he had poise, a rare jazz quality; what his playing lacked in drive it made up in the balance he had with the beat. It wasn't quite the dancing style that Red Nichols, the other great white cornet player of the day, could play at any tempo: more a matter of dynamics. Bix had a perfect grasp of the dynamics of his solos, comparatively unambitious as they were. Listen to his playing on "Sorry" or "Wringin' And Twistin" to hear how he mastered his methods.

By the end of his life, ruined by alcohol, Bix was only just still Bix. His solo on "I'll Be A Friend With Pleasure", one of his last records, has some of the sourcess one later associates with Bunny Berigan (who also drank himself to death) - it's a tragic fall from grace. But it's still worth hearing, for it has some of the poignancy of the great Bix. even in an unhappy, broken form. There are many more enjoyable places to begin listening to Beiderbecke: out of the 14 records, volumes 4, 5, 6 and 12 hold some of his best music. Although once you start looking for Bix, you'll probably want to hear them all.



RAR montage, 1977

#### BOOKS

## There Ain't No Black In The Union Jack

by Paul Gilroy (Hutchinson, £7.95)

Now THAT arms-selling, drug-dealing and land speculation constitute the world's pre-eminently profitable industries, traditional concepts of the nation-state are largely irrelevant. Today any realistic apprehension of culture requires a combination of the very

particular (journalism at its most acute) with the globally general (research at its most aggressive). Paul Gilroy's richly thoughtful exploration of race and politics in contemporary Britain supplies both—and generates a valuable new perspective on aesthesics to boot.

Gdloy's view takes into account chose ways the UK has structured its black population into this country's pre-ensistent social mechanics. But he expends equal energies on discussion of black Britons' place within the international dispose, on other communities' influence by black cultural politics from the US and the Carthbeain; and on those critiques of British capitalism he considers "immanent' within black expressive practice throughout

rhe UK.

All of which probably make this fascinating.

personative book sound unduly heavy or sologenering when its simply both thorough and unsage Media examination of the black constructors in British music, syle, dens, duce and manners is, at box, anything box consistent the powers of indicate overage in the exhanic idea or lifestyle page. Gilips's whose works affirm its sushrive at they proves whose works affirm its sushrive at they proves whose works affirm its sushrive at they prove whose works affirm its sushrive as they are observed to the province of the Private Colors\* as whole.

From Rassafari rirual to hip-hop jams, from inner-city jazz history through the UK saga of Melodise "race releases", rhis author views the evolution of Britain's soundscape a different way. And those themes he takes as shared amone the different uses of black cultural creation (the premium placed on sural bustons the limits of spoken and written words: the constant, recombinant adaptation to change) raise very welcome subjects for further debute Still, the most important point made by Gilrov's careful buildun of examples incerpretations and theorised ties applies to the analysis of Bertick culture black or white-

And that is the flux which remains the only constant of what we now call culture. As he economically puts it. "Culture is not a fixed and impermeable feature of social relations. Its forms change, develop, combine and are dispersed," What this means, he argues, is emmently clear social recorders like their property counterparts must maintain own minds and a flexible intelligence.

Though his words on James Brown and jazz are useful vindications, this is what makes Gilroy's book a vital read. And for sournes as well as music fans, it's a perfect package to find under that Christmas rays

CYNTHIA ROSE

JAZZ SOLAL VOLS.  $_{1}(E_{ASY}+)_{,2}$ (Intermediate), 3 (Advanced)

By Martial Solal (Bossey & Hawker, £3.25, £3.25 and £4.801

BOOKS OF rechnical exercises, whatever the instrument, tend to divide unequally into mere practice licks and the small minority that are also real music. In traditional piano terms. it's the difference between Czerny and Chopin Studies.

Sadly but unsurprisingly, given the way it's often taught, jazz education material falls into EUNICE PRIDFAUX was 18 when the same unequal categories. And so you get a she left San Francisco by way of Louisiana in

a "typical" phrase and permutate it or even

worse just lists of chord voicings and sequences - Jearn an entire book, and all you can play is phrases and chords. I wouldn't deay that some students need some of this approach, usually the people who aren't drawn to it in the first place, but those who are all too ready to follow such a path also need to learn about rutning phrases and chords into music

Which is where Marrial Solal comes in. The great French pianist has recently published a series of 60 shorr compositions, even the shortest of which have an innate individuality and musicality that makes them a 100 to play. The uncaptivating titles (such as "More Quarter Note Triplers' or "A Mixture Of Rhythms') remind you that you're actually learning as well as enjoying, and nearly all the music draws attention to rhythmic accuracy, which seems to be an unknown concept to most other writers of 1222 rutor-books. All of in also requires both hands to work, and therefore it makes sense without any implied accompaniment.

The best thing about these books is thur each piece sounds like something Solal himself might improvise on, and it would be a error idea if he recorded full-length versions (meanwhile, any Solal solo album would be a useful adjunct). Whether you wish to stimulare your own improvising or merely improve your reading of dots, this series is bound to be rewarding

BRIAN PRIESTIES

### Moio Hand: AN ORPHIC TALE

by 1.1. Phillips (Serpent's Tasl; £5.95)

tone of volumes consisting of "pieces" that rake search of that Blacksnake mosn. In her hand a

outrar in her pocket a moin hand to use against anyone who wronged her. In her heart was a blues, a blues that had transformed her when she first heard it. She'd watched the would-be bourgeois around her when she played "Bakershop Blues" by Blacksnake Brown and his Royal Sheiks: seen them drontheir high-falutin ways and get down. This Blacksnake could teach people truths about themselves that sometimes they'd rather not know. She knew she had to find him, the source of the music, and in doing so, find

In North Carolina he holds audiences caprive with his guitar and can snare any woman he wants. He's a larrenday Ornheus whose music can make the sun rise, but like the mythical hero, his fare is scaled when he meets Eunice. Society has filled Snake with selfharred and he takes out his frustrations on women. "The Man" being too distant to challenge. At first he can't get enough of this eager young woman, but as her self-discovery commences, he turns her against him, spitting her out of his life like a ward of thewed robocco.

Jane Phillips was 20 years old when she wrote Mon Hand, already a veteran of the Civil Rights struggle. In Euroce's quest for the truth, it is not hard to imagine the author's own searching. Her tale is a blues rooted in magic and mystery, mythical and poetic in concept and design. Her observation and interpretation are profound, her language a delught, but her version of life in the impoverished Black Belt South is open to question.

Eunice looks for the good in an existence that seems bereft of love and, as in the blues itself, finds soluce and uplift there and the strength to continue. At the same time, the presentation of Black man/woman relationships will disturb those who argued with Alace Walker and The Color Purple, History, too demands a knowledge of what else was going on in the South at this time. Thus, this should perhaps be read in consunction with such as Muchael Thelwell's "The Organiser" in his newly-published collection from University of Massachuserts Press. But it's a first-rate novel which, like the Snake himself, can bring the reader closer to the metaphysical reality of Ma Rainey and Muddy Waters on down.

VAL WILMER

#### bebop voice

#### Continued from Page 55

The bebop vocal survived only as Gillespie and Joe Carroll roured on, as comic rourine, like a variety act round the halls. Yet the more restrained concept of the singer-ofbeloop, attached to jazz but not in any sense integral to it. lingered on. Ventura's original term for Jackie and Roy's work with his band was "the vocalise". In 1952, with Annie Ross's "Twisted", which sent a set of lyrics chasing after the loose-jointed turns of Wardell Grav's solo. "vocalese" became established as the latest - and last of the beloop novelties. It may be that from such technical tours-de-force, rather than the primitivism of the original beloop vocal, that the lineage of such people as Bobby McFerrin or Cleveland Watkiss may be traced, vocal rechnicians with some sense of the past who see themselves similarly as singers-withinjazz.

But the simple fan who wanted to identify at an I-could-do that level no longer had a constituency within the idiom after 1950. Before long, however, they had the chance to march to the sound of a different drum. It had a rock beat.

#### NOTES ON RECORDINGS

ALL THE Gillespie material referred to here is collected in its studio form on RCA in double-album "Jazz Tribune"

formar. Many live recordings from the period exist too, but beware the 1949 Pasadena set released on Bulldog and titled Body And Soul: this has a lot of bebop vocal edited our. Venrura's Pasadena concert has fared better: it came out originally on the Gene Norman Presents label, and I believe has recently surfaced again in that form. Between times, it's been on a number of labels; my copies are on Corol, and it can also be found on Reactivation. They can be found second-hand. The Barnet tracks were collected in Capital Lazz Classics, Volume 15, Goodman's "Undercurrent Blues" is on the same disc. Where you can find Babs Gonzales' work these days I do not know. Maybe if you know, you could drop me a line c/o Wire?

#### cecil taylor

#### Continued from Pase 50

In the end, though, you have to take his work on head to head. Because, more than most music, it eludes the best attempts to verbalise it, just as he eludes the conventional parameters of piano technique. Before setting off, however, I had been instructed to ask him one last question: why does he use the pedals so seldom?

"Because first of all I want clarity of sound. I want the precision of the note as it is struck. Also, it's easier to play with pedals, I've watched pianists play with pedals and you can't hear what they are doing, what you hear is a blur. There is a time when perhaps for colouration you use them, but the piano from my point of view is primarily a percussion instrument. Playing Bach, for instance, when I was eight or nine, it became very clear that each note was a continent, a world in itself, and it deserved to be treated as that. When I practise my own technical exercises, each note is struck, and I hear it, and it must be done with the full momentum and amplitude of the finger being raised and striking - it must be heard in the most absolute sense." Indeed. Ask a technical question, get your wrap-up. Cecil

Taylor, too, must be heard in the most absolute sense. All

music, in the end, even a music as "difficult" as Taylor's, contains its own explanation, if you listen carefully enough, and are ready, to quote from one of Cecil's poems, to "succumb to unexpected bends and curves". You will find no shortage of those in Taylor's celebratory musical maelstrom.

#### Some Cecil Taylor Listening:

Looking Abead! (Contemporary, 1958) The World Of Cecil Taylor (Contemporary, 1960) New York City R&B (Candid, 1961) Nefertiti. The Beautiful One Has Come (Freedom, 1962) Unit Structures and Conquistador (Blue Note, 1966) The Great Concert Of Cecil Taylor (Prestige, 1969) Silent Tonques (Freedom, 1974) Dark To Themselves (Enja, 1976) 3 Phasis (New World, 1979) It Is In The Brewing Laminous and The Eighth (Hat Arr. 1981) Winged Serbent (Sliding Quadrants) (Soul Note, 1985)

For Olim (Soul Note, 1987)

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Gil Evans

VARIOUS ARTISTS THE PACIFIC TAZZ COLLECTION (Manhattan WPX I. six records) Comprising Cher Baker, Char Baher & Crow, Gal. Evans, New Bottle, Old Wise, Gil Evans, Great Jazz Gerry Mulligan, Konitz Meds Mulligaw, John Lewis & Bill Perkins, Great Ensayter

THIS IS A CORNOISSEUR'S COLLECTION, available at a price well below premium. Dick Bock's label Pacific Jazz was the coolest thing on the West Coast in the 50s: they recorded the real peaches amone the California uzz of the day, and the leaders of these sessions knew they could trust Bock's expertise in the studio. Digitally remastered, they have come up shining. Plenty of the DMM records in the Blue Note series sound recessed and rame, but the crisp arriculation on these sides is superb.

The centrepiece of the collection is raken by the two Gil Evans albums. It's been hard to get hold of these in anything other than so-so sound on poor vinyl, but these pressings bring a revelation. "Lester Leans In" on New Bottle. Old Wine really leaps, and when Cannonball Adderley -- for whom this session was conceived as a concerto - blazes out of the ensemble, it's an extraordinary thrill. Records like these two explain why some of us are less rhan enamoured of Gil's larrenday work: if you compare the band he's got here with his 70s and 80s ensembles, you'll hear what's missing from the later bands. Mostly it's sparkle and finesse: the section work on rhese 1958-59 sessions is clean and even without being antisentic, the parts interleaving parurally Adderley is triumphant throughout New Bottle but he's seconded at every step by the band itself "Manteca" is almost as exciring as the best Gillespie rendirions, "Round Midnight" creares a strange climate for even this strange tune. If anything, Great Jazz Standards is even finer. Trumpeter Johnny Coles has one of his great moments in "Davenport Blues". Steve Lacy has a fine cameo in "Straight No Chaser" and there are bies of Evans orchestration that

years, and still marvel at its render ingenuiries. Chet Baker And Creec is a very rare Baker record, and here it is in amazingly clear and sharp sound. Recorded in one session at The Forum in 1956, Baker, Phil Urso, Bobby Timmons, Jimmy Bond and Peter Lirtman work smartly through some originals by Urso. Bob Zieff, Gerry Mulligan and others. Cher is in unusually terse mood for "To Mickey's

defy description. I've listened to "Ballad Of

The Sad Young Men" scores of times over the

Monkey" and in fact the faster runes work berrer than the more pallid slower pieces. Urso has a light grey tone which disguises a lean kind of energy in the way he phrases; it's a session one might call near. Baker is present again on Kantz Mees Malleran, which I've written about before (Wire 26): a sinuous, compelling meeting between adjacent if not exactly complementary musical minds.

Jim Hall's trio session is the least known of these records. Carl Perkins (piano) and Red Mitchell (bass) each have their own say alongside the guirarist, and they have a knack of finding just the right tempo and delivery for each piece. Listen to the subtle pace of "Thanks For The Memory" or the way they clip through "Look For The Silver Lining" without quite rushing it. Hall's touch is caught with pristing clarity by the recording, and Perkins marches him stride for stride in the quality of his improvisations. There are two new titles in the reissue, and the overdubbed drums which were added, pointlessly, to earlier reissues have been

Hall is also on the sixth record, with John Lewis and Bill Perkins, in a series of standards plus Lewis's slowly simmering "2 Degrees East - 3 Degrees West". The mood is one of symmetry and srealth, but as in all of Lewis's best recordings there's a feeling of granite assurance which makes each phrase part of a grand design. Perkins is another second light of the West, a Lestorian tenorman fond of turning his phrases upwards with a lazy insistence.

Ar £20 for six records, attractively packaged, exactingly remastered, this should solve all serious Christmas present problems RICHARD COOK

(The set is available soul order only from Pairfil Jazz Collection. Marlborough Road, Aldbourne. Wilts SN8 2DD, price £19.99 plus £2.50 for UK post, Records or cassettes.)

#### DR NERVE ARMED OBSERVATION (Cunjeform Rune 8) Recorded. New York, 198

Out To Board Fresh Kings, Mister Stell Fres A Disson, Don't Be A Hog, Not Everyone's As Rich As Your Parents, Three Corregoly Insubstantial Duets, Atapacal Dave Dourlas (r. film, p); Michael Lytle (cl), Yves Duboin (saxes), Nick Didlowsky (g., nple); Anne Brudevoid (vin); Mike Leslie (b), Kyle Sims (b); Marc Wagnon (vtb, perc), James Mussen (d)

Dr Nerve are presently among the few picking up the pieces after rock's noisy haemorrhage. Of course they're not alone, and declare sympathies with Ronald Shannon Jackson's Decoding Society, Material and possibly James Blood. New York No Wave plus. Armed Observation is their second album. led by Nick Didkovsky and produced by one Frederick Frith

Didkovsky studied under Christian Wolff and there are clear parallels between the polyrhythmic patchworks that characterise Armsd Observation and the way electronic music cuts and glues disparate sources. Rapid crosscutting rhythms hold the attention over 17 pieces, varying from 11 seconds to over seven minutes in length Discressed soul, free funk putting the melody in the metre and the world into the word. Tightly wound elastic curves of scrarch-guirar funk power the killer tracks on side one, "Oue To Bomb Fresh Kings" and "Mister Still Fries A Dozen", whilst the astounding "Not Everyone's As Rich As Your Parents' marches Duboin and Douglas on clarion against the erratic Yes-No percussion of James Mussen. Side two opens with "Three Cornously Insubstantial Duets' lasting about a minure each and playing off reverberation with raw cacophony.

"Don't Worry Do" introduces Samm Bennerr as guest percussionist, instigating a frantic duel with Didkovsky, while the closing track is a suppressed TV theme overlaid with flamming percussion. Arwed Observation is full of (as Spalding Gray might pur it) "perfect moments", certainly one of the best this year. This isn't some occupric backwarer: Dr Nerve are about war, about America and clearly about the future

RUSSELL LACK

DEADLINE

(Sound Aspects SAS 013) Recorded: "Le Planer", Brussels, 20 March 1985. Arr. I Fud A Draft, Bloss: Deadline Lacy (ss), Gumpert (p). Syrve Lacy's huge recorded ourpur left me

standing a long time ago, and I suspect the same is true of many other observers. I can ar least admit to being fascinated by the thought of it, and never to being disappointed when I catch up with individual examples. This German import carches a sparsely

arrended gig featuring a lot of sparse playing. The mood is much less obsessive than on Lacy duets with Mal Waldron, so that calm and cool seem to be the order of the day. Only the 13-minute title-track is at all extrovert, with a deliberately speeding and slowing theme backed by piano chords out of Messaien (whether or not these were specified by composer Lacy, they differ from Gumpert's long solo which is more Tayloresque). "Art" and "Blues" are closely related to each other (aren't they always? - Ed), both exploring a similar minorish scale at length and over a slow, static botking which could be pretty ponderous, were it not for Lacy's beautiful expansive playing. When you compare his soprano with the Coltrane clones, it becomes evident that long notes held with a full, rich tone can be more expressive (as well as a lor harder to do on this instrument) than a lot of werdy-sounding fast runs

Lay's squalities are highlighted on "Doni" by being heard against a pedal-point from the passo repeated incessarily for over seven minutes, another exercise which could be lethal but is partitioned by the restainst and support of the duo. It's clearly unsafe to say that is unlike any other Lay album, yet three as a good chance that it's true.

AN PRIESTLE



(Vent du Sud V5 107)
Recorded Montpellher, February 1986
Spars, Segalar, The Law Post, Seol Eya, Moenor, The
Lamle Cost Walk.
Waldron (p), Doudou Gournand (s); Machel Marre (r,
dg).

#### Toshiko Akiyoshi Interlude

(Concord Jazz Cl. 324) Recorded. San Francisco, February 1987 – Interfadel, I. Kore Wie Lover You, Blan Aud Sextinental, I Are's Gazen Air No More, Paglinari, Salisade, So In Lovy, You Sipped Out Of A Dresso Aktivolin (ii): Dennus Irems this Eddie Marshall (di.

At 71th extremel of the sails, just painting exploit either the human floudiny of the leghboard, or a precisioner spiking the property of the leghboard, or a precisioner political from the method justimenters. These two albums use about the far apart. Mal Waldeon, the expertize American paintie whose legendary associations were with Mingas, Delphys and fillle Hololady, appear on Spar with needs and flugelinen only, and the music is full of the leader's unoper marzure of awkward emchrenes and metallic, underwitting thythic impress, which makes he published in the property of the prope







machate of his own invention. Toshiko Akposhi, the Skyear-old Japaneer paintst and bandleader, belongs on the other side of the tracks. Originally a devote of the elegant, effortess awage of Teddy Wiston, she became equally preoccupied with Bud Powell on her move to the States in the 50s – both strands where like pains wites throughout her solo work, plus a number of Powell Variantion's through the styles of Bull Evans and Wynton Kelly as well.

suggest some primitive perpetual motion

Waldron's record, though the playing of his partners is inclined to the expettly prosaic, is full of sharp angles and rough edges and contains plenty of supprises. The title is a fair description, since the improvising is constantly pitched against long silences and distant sounds that swell and fade, and the pianist himself displays an artractive enthusiasm for avoiding more notes than he strictly needs. After a splashy, Pullen-like opening, the session develops with Waldron's balefully rumbling left hand ushering in the two horns, Michel Marre first delivering high, strangled flugel sounds reminiscent of Annette Peacock's voice, then descending into a mixture of early Miles-like plushness and spluttering Cherryisms. Though the pieces are separate, the album does develop in a suite-like manner, unexpected bursts of raucous ensemble playing that sound like a miniature Mingus band shouting unexpectedly out of the silences, and a powerful flavour of Spanish music is discernible, particularly on the first two tracks

Waldron's own style is inimitable: thumping, seven-league-boot chords with insistent treble figures pushing and nudging, and a lot of repeated phrases with minute adjustments each time around, like Abdullah

Ibrahim. Waldton's mixture of heavy deliberation and a kind of tugged delicacy (as if a sumo wreatler were practising origami) makes Spare a fascinating one-off.

Toshiko Akiyoshi's Interlude is much more down-the-line, a high-class jazz-club piano trio performing a mixture of the leader's own compositions and the work of Ellington, Cole Porter and Gus Kahn. It's a shame that Akiyoshi's inclination to mix her languese background and her acquired American one (a. feature of much of her bug-band work, which has used Eastern folk forms and traditional themes) is pretty much absent here and the disc instead ends up as a fulsome rribute to Powell, Wilson, Evans, Kelly and others. The latter influence is powerfully present in Akiyoshi's mid-tempo cruising blues "I Ain't Gonna Ask No More", her version of "Pagliacci" smacks faintly of very high-class Jacques Loussier and Porter's "So In Love". played as a rango, catches het slightly offbalance in improvising over the tempo. She is unquestionably a piano player of intelligence and speed of thought and the virtues of the tradition she operates in here are certainly not dimmed by her contribution. But I'd rather have more of Ms Akiyoshi, warrs and all if necessary, and less of a scrapbook, even if the illustrations have been perfectly preserved. JOHN FORDHAM

#### Dave Holland Quintet The Razor's Edge

"Smirry" Smirb (d).

(ECM 1353)

Recorded: Ludwagsburg, February 1987

Recorded: Ludwagsburg, February 1987

Briefer Ty, Volksun, The Record Edge, Blant For C.M.,

Vorsus; 5 Foor Sur, Wights Wass For Weights: Figst

Trans.

Kenny Wheeler (c, c, film); Robin Eubark's (tb),

Steve Colemn (as), Does Holland (b), Marvin







Is a sex, the magniferent band a bound you the deliment of is own tallow. With All the members of the quinter prodegiously skilled in a very sirined area of the just of the quinter prodegiously skilled in a very sirined area of the just of the properties of the properties of the production of the pr

And the way they more or less do, at least a lare context. Maybe that what EAC had board second next, though some of these live all large and the second next, though some of these live allumbars have been smalled parbed aftern in it for just a large second to the second of the seco

Elsewheen, newrolably, there is some terrificableswing to engap, for could put are take all note the loay Holland interlecking with the hypercuric smith, while out front there is the punctions Wheeler, the way and agale Esabasis, the elastic Colemnor The altonium especially rends to bring the best from the striphin section, particularly on the title extra striphin section, particularly on the title extra terrificasarting brandings with his cylinda's while yesinstantly exemptions with a cylinda's while yesinstantly exemptions of the new sides.

If it were all as deeply felt as "Vedana" it might be the year's finest, but sometimes a coldness creeps in. The reworking of Coleman's "Wights Waits For Weights" has rhythmic juggling that will be the despair of anyone who's ever tried to rehearse a band, but that effortlessness imparts a certain detachment. Still, a record not to be missed.

MARC JOHNSON'S BASS DESIRES SECOND SIGHT

(ECM 1351) Recorded Oslo, March 1987

Grassig The Corpus Callineae, Small Hasah, Smal Sool Turnter, Thall Soebers, Praget Books, 1951, Hyans Uni Hes. Johnson (h), Bill Frisell (g. g-syn), John Scufield (g),

SECOND ADDRESS syndrome. The only problem with a brilliantly original and universally acclaimed debut is that it is a liability. What next? Further creative ascensions of the inevitable articlimax?

Samud Sight leans more towards the latter Certainly the formula remains unique, a ziere synthesis of calents at once highly individual and highly empathets. And certainly there are highposts. The consistent Scoffield spirals and cascades his inventions in a stunningly articulate way. Punch and kirck, Enskine can bearth excitement into any prece Fruell suzgle.

the colours of a symphonic electric storm.

Yet, Sound Sight lacks something, Ir hand's the meloids exceptly, the interactive incensity, even the sheet guits of its predicessor. Quite samply, the material is weaker Sorfields offerings are probably the most successful; "Twister" is a solid rock in full his-down lader with house-tick paradoss and Thrill Secker' is archetypally and modally Sorfield, rough, covisted and explower.

Marc Johnson's "Prayer Beads" also works, a solo piece dancing through shades of swinging and poetic lines left beautifully and finally untesolved. Johnson also uses space with an almost Basie-like finesse

Perhaps it is the final cut, Johnson's Hyme for He', that been for weary) expures the file The', that see for weary) expures the didman. Minns a strong metodic hook: minn improvisational space for Sordied and Friedl's born-locked finds to fly through, that group can actually sound almost as pelectron as the rack's rich. Mar. Johnson may well have borned's collective identity by natural pile descripted and the second of the period of the ultimately desappoints because their art only lathacts of that weather-basers, once received maxim that of the whole being greater than the sum of the pures.

PHILIP WATSON

#### CRAZY BACKWARDS ALPHABET CRAZY BACKWARDS ALPHABET (SST 110) Recorded California, July and December 1986

The W. digne Eller, Glossy, Labore On The Rocks: Use Sungaroble, Dropped D. The Book Officel, Battone Up-Wester to Control, Marca III.

Henry, Kaiser (1g, v), Andy Wess (b), John French (d, V, v, g, Ec.a), Michael Moksymenko (d, v), Bob Adams (g, b), Scott Colley (g, v), David Angstr (vn), Harry Duncan (bas) (Colley Carlow personnel).

Too warve suggests Cray Beckwards
Alphobbe rase a group made up of Petrory
Alphobbe rase a group made up of Petrory
Alphobbe rach post of Maksymenia on
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draument) and Maksymenico volument for not
heard of Seferi alternating and the others
out-assonably suggester.

What they produce has in feer in several comps with no earl sense of a controlling intelligence over any of it. There's as not of "makey" ReB at Magic Bland which results in the most redous matie: There's "weeky" make a feer the Magic Bland which establish the most redous matie: There's "weeky limited and a little, not so weeky, harmododes. "Saxupakha", that reak they all play which gives why on meal off which Kasser takes into an appropriate solo—bold the exceeded and Bill' It's not seen worky.

The instrumental trios make slightly more interesting music but very much in the vein of 70s Blood Ulmer and nothing like as

electrifying. "Dropped D" is briefly interesting during Malasymenko's tense and restrained drum solo. The same trio take on Ayler's "Choots" where the drums whisper and burble as the guitars state the tune ever more Hendristly till any rhythmic subtlety is lost in a blur of effects

STEVE LEWIS

HERBIE HANCOCK THE PRISONER (Blue Note BST 84321)

Recorded 18, 21 & 23 April 1969

Hhar A Draws\*, The Prayase\*, Forensher\*, He Wh.
Levels Fass\*, Passan Of The Saw Johnny Coles (flin), Joe Henderson (11, 3-6), Carneet Bruwn (th), Herbir Hamcock Jp., el-p.), Garneet Williams (b), Albert Tootre Heath (d), Hubert Laws (th\*, Jerome Richardson (b-4\*, 4\*). Rumen Personet (bit )\*, Trow Small (b-4\*).

ALTHOUGH THIS album, with its unifying commitment to the Black struggle in general and Marrin Lurber King. Ir in particular, is less immediately accessible and more pensive in cone than much of Hancock's work, it does have a haunting overall sound providing a rich base for three striking soloists. Hancock himself, Johnny Coles and Joe Henderson, On. the simple bossa nova of the opening track and on the more rexturally complex numbers which follow, in particular the Rite Of Springinspired title track. Hancock consistently conjures up the atmosphere, in lan Carr's memorable description, "of urbane contemplation laced with joy". Johnny Coles, a delight throughout, gently squeezes delicate spirals of melody from his fluegelhorn; while for Henderson injects a more robust, even querulous tone into the proceedings. It is the striking arrangements, rhough, which provide the main focus of interest on the oddly centre-less Hancock Tunes

CHRIS PARKER

Shearsmith, Smith, Smith, Bird &

MUSGROVE TOGETHER AGAIN (Face-Value Records FVR.001) Recorded Shepperton, i April 1987

East Action Stack Donne Alan Dollas Smith (ss), Paul Sheursmith (c, c, tb), Roger Smith (g), Jerry Bird (b), Robin Musgrove (d)

Trees is a record of cool improvisation. The musicians are listening so hard to each other

that the music moves as an independent force a battle of egos it is not. "TP" sets the pace: bubbling, worrying electric bass, clicks and rolls from the drums, soprano and trumper wittering alongside, creating the kind of liberared irrelevance achieved by suspending conscious, individualismic exposition

Boger Smith's guarter tons glancing shumens arraw the soft, insquarters sectivity-randow stans on wer greet, I has the sll-in sound of collectives freedow has three is on our, no. Machine Gow branchiny. Jam waver on our, no. Machine Gow branchiny. Jam waver compliment, but the "wirrering is not usually used as a paze compliment, but the results in the xvery compliment, but the results in the xvery compliment, but the results of the passified, the bodie, no gaze gloves of opening and corner crass-crossing the surface of the munic Kee the catchled glaze of a Japanese bowl Jerry Burd's electric lass in sinenes used ungern, driving the munic West the catched lass in sinenes and ungern, driving the munic with its framework.

and fidgets. There is sly humour in these pieces as bop phrases surface, transmured by the even, pattering restlessness of their setting, "East Acton Stick Dance" has Robin Muserove picking up a beat, the others respond with alacrity, slirbering over the time signature. truculence at the suggestion of order. Paul Shearsmith as terrific on trombone, providing dark, sarcastic sounds to the area that would conventionally he designated the "rhythm section" Arremors to assess individuals' contributions are misleading. It is the ensemble's onterration that impresses. A record you keep coming back to because the way it proceeds is so pleasantly clusive

BEN WAISON

MAHLATHINI
THE LION OF SOWFTO
(Earthworks EWV 4)
Recorded: 1970 no luther details
Bada-ye, Bayasee, Kodolo Benfora, Kasa Mfall Ong

Basa-ye, Baylas Mugonas, Konsyrana Fadis Anas Andrea Marine, Blocka Mugonas, Konsyrana Fadish Konsyran Engelsisist, Anaspodisha, Maddalda, Abake Ba Boneso Baylas mentura: Ngobacredilda No personnesi except. The Queens (voc.4) Intrasiny)

VARIOUS ARTISTS THUNDER BEFORE DAWN (THE INDESTRUCTIBLE BEAT OF SOWETO VOLUME TWO) (Earthworks EWV 1)

Unbouden Registeri, Their K. Swedish, Austrianous Wilsondown, Swedish Bust, Phocard Endley, Kus Vidaedya, Vada Paji, Jada Mjens, Sarabashbi Unbhala, Ngodenian Nyada, Moskolik, No personet bur groups featured - Amaswata Enwebo and Mahlathum, Mahlathum Neunstendis Zomgepalsyn, Dolfa, Abdalfako, Johnson Mahlai Joas, Makgona Tsohle Bund, Arnawana Effresto, Malamba

OH, WONDER OF WORDERS, despite the new coupling of Earthworks with Virgin, a mirade has occurred. Suspice ons that the former could lose any previous integrity by association with the latter are largely dispelled by these two examples from the first cache of EWV.

offerings. Although both rocks six the mage and "Swort" on their tritles, for nor, this seems to have a bearing on the reality of the masses of their has for more telling. They also have significantly less of the arkening factory-production-line chained our disconfictation usually produced by the South African Companies. The mindless beat does return to companies. The mindless beat does recept to way into the "Indexerricials Resea" at mens but here it doesn't successfully colonise what in generally powerful, hand-brinting diance music

and social expression. For the most contained on Thomate Before Date is given a selection of tracks which show the rownship Olbisaging music is a cohesive force to unify and strengthen the people in their resistance and strengthen the people in their resistance and strengthen their rouges of the impatric expressed in their lives. The best tracks fort more active to those by Joon, with its almost diagreems, exist, receive, receive, would also have been also been also also desired as the second and their resistance and resis

people in their resistance and struggle against the mayes of the injustice experience and inher lives. The best tracks from the are those by local with a silend diagetous, ereir, nostly saund. Malembo, for their contrast and Philips Tabaset gointra, and operculty free Malahrhin Nezirosonhi Zengipahyo track, "Nou Valendays" where Malahrhin grams and girold his firm of the original direction original direction original direction original direction or direction original direction original

the computation allum, if you wanted more than a sample what could be better than Indexed that the peak? It has not peak to the count of the count o

The has multi-five better or worse, without compromise, for around 30 years. To be called The Lion, "or The Man" in Africa is never a flippane esaggeration. In a country of black and where partithed the moss ally mregres light and shade to pure comparability. Always with perfect uning, the rapping depths of his voice and ever pounding loss are contrasted against the sweeness of The Queen's vecil harmones and the skeethy guitar likes palphaling light on the muscal causws. Magic!

JAK KILBY

### TRISTAN HONSINGER/TOSHINORI Konno THIS. THAT AND THE OTHER

(ITM 0021)

Processless, Marchands; Crasy, Aren Pours; Kate's Back, Luck's Field: Tell Me Another Story: La Rationa Kondo (t. elec. v): Michael Moore (cl). Sean Bergin (sxs, mel, v); Horsinger (clo, v), Jean Jacques

ALEX SCHLIPPFINBACH just about had the whole of this music covered and bang to rights when he came out with this: "I feel ambiguous about records. There are too many that shouldn't have been made . . . there's too much tubbish." Amen to that. So is it not reasonable simply to say, make a bit more space out the back, Alex, here's another one for the pile? Probably, but that tack won't pay the bills So, for what it's worth .

This. That And The Other is a record of mostly Latin-tinged songs, composed by Tristan Honsinger and played by a few of his friends one empty day when none of them could think of anything better to do. It's all

There're a few pleasant cameos from Kondo, showing Lester Bowse where to yet off once again on "Television", and Honsinger himself, doing his Paginini reincarnated bit on "Cello And Kondo", and a good many unpleasant ones from Tiziana Simona, whose hideous, nseudo-flamenco whine is rapidly becoming something of a bite nor for this writer. There is also an opening piece called "Talk" which is exactly what it says it is, nice break with ambiguity there, and a long, rambling purrong shot that intercues a fake Latin dance with a Recorded: RFH, 29 August 1984 limpid, cocktail-bar blues crawl and excerpts of dialogue from some bogo surrealist's imaginary film noir. Take it from me, it sounds even worse than it reads.

TONY HERRINGTON

### ALPHA BLONDY AND THE WAILERS DERUSALEM (Stern's Africa 1019)

Recorded Tuff Gong Studies, Kingston, Jamaica. September 1986 Irresalese, Politique, Bloodshed In Africa: I Love Parte. Kulathurkur Love, Transailler C'ett Top Dur, Mava, Buslevard De La Mort; Dy Alpha Blondy (v). Asron Barrerr (b): Carlton Barrerr (d); Georges Kouskou, Earl Lando (kbd); Earl Smith,

Skully (perc), David Madden, Calvin Cameron,

Glen Da Costa (horns); Lorna Wasnwright, Marcia Higgs, Dahlta Lvons, Georgia Higgs, Olive Senya

AURTADY "GOLD" in France, Jerusalew is another fine reggae album from the Côte d'Ivoite singer, for the first time collaborating with Jamaica's Wailers. They give his music an altogether heavier, more emphatic sound than that of the diaphonous, beguiling Aparthud Is Nazisw, but the familiar hypnotic rhythm-section work of the Barretts (Carlton. like Peter Tosh, now sadly dead) ensures that Blondy's sweet, plaintive voice is shown off, by contrast, to great effect.

The lyrics, some of which are in French and English, range from condemnations of war and injustice to paeans to the liveliness of Pans and, more bizarrely, to Jerusalem itself, a city, he claims, where Muslims, Christians and Jews live in exemplary harmony. Up to a point, Lord Copper. There are the same lilting melodies, the same rich harmonies from the backing vocalists as on Aparthrid Is Nazuw, but the greater sophistication of the production on this later album means that details like the beautifully subtle percussion effects are more tellingly featured. Junior Marvin's snaky gustat work is another bonus though on the standout track. Boulevard De-La Mort", he restricts himself to a teasing, recorring single note, waiting for which is, inexplicably, one of the most pleasurable treats afforded by this winsome recording

CHRIS PARKER

### JAKI BYARD/HOWARD RILEY LIVE AT THE ROYAL FESTIVAL HALL (Leo Records LR 133)

T.S.M. (Winth Though) Vingernal Coule Cycle, Peggy's Blog Skylight-2: Enropean Enode-2: Roand Mulstreht: Jaki Byard, Howard Riley (p) (solo - Riley-1,

WHEN THIS gig came up in 1984, it seemed a most onlikely piece of billing (though, given that it was the warm-up to a Chick Corea Trio set, it was good to know you could get home by 9, 15). Byard, surely, was as breezy and mischievous as Riley was academic and intense?

Right and wrong, "Round Midnight" comes on at moments like a dealogue du sourd, two men in separate musical rooms playing the imitation game, each trying to second-guess the other. In his sleevenore, John Fordham

hears this as "a sleepwalk of dreamy treble chords, drifting arpeggios and rhapsodic chords that are almost Gershwin-like". I'll settle for sleepwalk but the Gershwin family are suing. It's an uneasy performance and "Straight, No Chaser" is only better for being happier and more relaxed.

The real beauty of this album - and of the night - was the degree to which two established stylists from very different backgrounds (Mingus bands and free jazz) let the other's presence and the respect it so obviously invoked temper their usual procedures.

Riley plays with his usual stoic resolve but there is an acceptance of risk - the risk, specifically, of self-revelation - that is tremendously appealing. Byard, notably in the Mineus piece, is unwontedly struttaced; the Tatumish figures come from the sober and churchy end of the great man's spectrum rather than the wicked imp. "European Episode" is a nigh flawless pace of improvisation It may be that I'm now committed by

ascription to the view that side one is OK and sade two a mess. Not so, but it does appear that a combination of mutual respect and enthusiasm hindered more than it inspired in the duos. This is a fine album that repays. attention. You didn't have to be there. It wasn't that sort of a night. BRIAN MORTON

### THE BHUNDU BOYS TRUE IN

(WEA WX-129) Recorded, London, 1987 Jit Jive; My Fuolish Heart, Chowelteruna; Rogare, Vana The Children), Wonderful World; Nebataser, Sasan, African Woman, Hapon Berthilay, Johnson Shakie Kangwena fky, v); Biggie Tembo (g, v); Rise Kapona (g., v), David Mankaba (b., v); Kenny

#### ORCHESTRE DO7 SHIRATI JAZZ LONG LIFE TO MARY (Ticco ICLP 022) Recorded Kenya, 1977 Safar Ma Nuekoch, Long Life To Mary, Angelina

Nyadose, Okub Ja-adhvara, Ezra Nyavada, S.O.S Personnel: no details (see review)

THE BRUNDUS' record is easily available in High Street shops all over. It's got proper distribution round the world, will be bought. remembered, will have an impact. The Shirati lazz record was made ten years ago. How many conies there are remains a mystery, but on

Kenyan Jicco import, and on sale with the sleeve to a different record, even, it's unlikely that it's penetrated very far (the sleeve, incidentally, has a fabulous pastel-colour photo of some Kenyan children, and tracklisting as follows: aroka mamatel nove two swamel dhore smales punjelperes occussipersalal story of love . . .).

Shirati lazz had an LP out this year on World Circuit (Benor Best, WCB (103) - but ten years have changed them. Their founder, Owing Missani, seems to have left, and the steady pressures of Zaire's Congolese pop, with its studio-tech values, have left their mark. These days, longs has settled quietly into the gleaming line of generic guitar-shimmy that makes up Central Africa's night-club popprogramming, fits in with a sound that now stretches from the Bhundu Boys (in Harare or London) to Kass Kass. Choc Stars. Zaoko Lonea Langa, Somo Somo (in Kinshasa or Paris).

In 1977, it was less moulded, less amenable. The gustars jangle and crunch up against each other, the bass flins and burrs, the drums clatter a tin-roof rainstorm in strict time. And the voices: men singing high, soft urgent choruses. If it isn't quite the collective polyrhythmic telepathy of a West African drum orchestra, it still works with more than the by-the-barlines block rhythmic simplicity that sawkovs is ending up as, and has apparently forced Shirati Jazz towards at last. Odd sprays of beat wind into each other, guitars compete for felicity of invention in runs, chopped chords, twanged noise. It ought to rattle, but instead it skips, on a high of ramshackle intensity, softened and furred by the old-time production

Superficially the Bhundus have charted a similar course, from their earliest hometown individuality to a broader studio slickness. turning away from idiosyncrasies to a more palatable universalist techno-sheen. But in truth theirs has been a far more complicated growth, for a very different public, and they've been vastly (and correctly) influenced by their stay here, their hard work, their commitment to their diverse international audience. The Bhundu sound has been changed by a wellappointed western studio, but it isn't to its

detriment - more a complex pulling out of the music, that allows it space and subtlety that a single day in Harare's famous Shed Studios could never have unearthed. To insist on some lost authenticity in this move is to natronise them, and to trap them. The record is flawed (to be honest, not all the songs are as strong as some on the earlier DiscAfrique collections)







but it isn't ruined by new technology, and it opens up fascinating possibilities. In many respects, they are still the most important band working in Britain roday

MARVIN "SMITTY" SMITH KEEPER OF THE DRUMS (Concord Jazz CJ-325) Recorded. New York, March 1987 Jost Hare Fox, Mrs. Ann, Lace Will Fond A Wire, A Song Of Joy , The Cresper , New 1 Kwoss , Threaking Of Yor, A Suple Sandar Song Wallace Roney (r), Robin Eubanks (rb), Steve Coleman (ss. 25), Ralph Moore (ts), Mulgrew Miller (p), Lonnae Plaxico (b), Marvin Smith (d)

SMITTY SHOWED be on anybody's list of the top bop drummers among the current batch, and this debut album as leader finds him in excellent form behind a punchy, high-quality sexter. Sticking a bunch of guys who play together a lot into a studio and arbitrarily making one leader for the session is a timehonoured paz practice, but the drummer makes this session genuinely his by writing all

The opening "Just Have Fun" sets the tone for the album, a jaunty theme for the ensemble over Smith's punchy polyrhythms, which turns into a conversation between the horn men, mulling over the thematic material in short. quickfire solo statements. It never strays far from the parameters of mainstream bop, 1980s style, but never simply falls into the easier tracks laid out by the accretion of that form, either.

Lonnie Plaxico is always a good partner for Smith, responsive to the drummer's deviations and diversions along the rhythmic line.

Mulgrew Miller has seemed the most assertive of all the recent Messengers planists, and his Typer-ish paino sits equally comfortably in this inventive thethm section and in the front line, where he solos with a fluid sense of structure throughout

The horn players have all established their credentials, with Steve Coleman sounding the pick of the bunch, but this is more than simply a blowing set for the soloists. Much of the serength of the album lies in Smitty's endless internal variations on familiar themes, and the weight of that interplay is carried in the flexible, imaginative ensemble work. This particular group of players forms one of those interchangeable but integral units which fuelled the great Blue Note era the music on this record both draws on and simultaneously extends. Extends in small ways, maybe, but that's the only way left in this neck of the woods. Let's see where they take it from here

DISTRICT SIX TO BE FREE (Editions EG EGED 53) Recorded Woodcray Manor, June 1987

Ke A Rone, Into The Light; Etlan-Tu, Song; For Wiscas-Ism Dvorak (c. pkx-r. v), Harrison Smith (sa. ra. bel. f. v). Chris McGregor (p. v), Dill Karz (b); Broan

THE PROBLEM that Brian Abrahams faces in District Six is how to make firectacker music without sacrificing the elegance and sophistication of the finest yazz. It's a test that no Anglo-South African band has really passed so far. The best moments of Brotherhood Of Breath have been incantatory ones, but they

KENNY MATHIESON

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DVCD2017 CHARLIE PARKER COLLECTION ig Drnithology Cool Blues Bongo Bop e from the Apple

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o Paro Meditation DVCD2049 BIX BEIDERBECKE COLLECTION Including Clementine Way down yonder in New Orleans Ol' man River Georgia on my Mind Singin

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Redert Michian and Carmen Miranda.
On the quiette pazier side of things mone, the control of the part of the control of the co and the latter needs no introduction.

Opromy Lamour spart from appearing on The Divasion Collection Research (See Vi. Cluster 1987). The Collection Research (See Vi. Cluster Within and Teddy Wilson and Benny Carter, and the Performance of the P are included on Johnny Cash - The collection: The inkspots and the Cospel Collection round off this series of bela vu releases.

ASK YOUR DEALER TO

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are surrounded by a raggedness that even such a strong spirit as Chris McGregor can't quite control it. District Six, a much more polite troupe, err the other way — they're often too

That said, this most be their best record so far, completely outclassing the dull Liv At Bass Clef LP. Nick Horne's sound grants them a width and separation that makes one appreciate the different parts of the band, and in a complex group performance like the opening minutes of "Into The Light" it gives the group a formidable impact. McGregor's piano adds a sombre weight which they otherwise tend to miss, and Abrahams is on masterful form. But the record tries to play too far at each end: "Ke A Rona" and "Etion-Tu" are slight pieces while "Into The Light" and "Winnie Mandela" aim to be vast, many-hued canvases, and sometimes one drifts away. Dyorak and Smith play committedly without finally making a tremendous impression. I found myself listening to the rhythm section most of all: McGregor turns "Into The Light" into a trio meditation that's better turned than anything Ibrahim usually comes up with

SONNY CLARK
COOL STRUTTIN'
(Blue Note BST 81588)
Recorded 5 January, 1958.
Cool Stratur's, Blan Manny, Salyani' At Balls, Deep Night,
Clark (ps), Art Farmer (ts) Jacker McLean (as), Paul
Charbers (ps), "Pauliy" (De Joors (ab.).

MIKE FISH

HANK MOBLEY
SOUL STATION
(Blue Note BST 84031)
Recorded: 7 February, 1960.
Recorded: 7 February, 1960.
Recorded: 7 February, 1960.
Recorded: 10 February, 1960.
Recorded: 10 February, 1960.
Mobbley (st), Wyonon Kelly (p); Paul Chambers (b),
Arr Blaker (d).

In JULY SIMEN, your lefter of Heaven is a place where Rush Yun Gelder has been put firmly in charged of music people formly in foreign of music people for the firm of the firmly simen services and information for the control of the firmly simen services and submitted in the firmly services for the firmly services for the firmly services for the firmly services for the firmly services and serv

early 30s, another great loss to jazz. Chambers and the ever-musical "Philly" Joe Jones, as usual, cannot be faulted.

It's difficult to imagine a recording demonstrating more sheet interability than the Hark Mobble youting, but his casual-sounding renor results close attentions by revealing an unexceptable and deeply attifying logic behind all his apparently tossel-off slock. The rhythm section, here too, is perfect: Wynton Kelly opeculify finally on 'Dig Dia', Art Blacky hostile, hering along with final militar insistent shuffling and of which familiate ranstern shuffling and thunderous rolls. Two classics,

CHRIS PARKER

KEITH JARRETT THE BOOK OF WAYS (ECM 831 396 1) Recorded, Ludwigsburg, July 1986, The Book Of Ways Pt., 1–19 Jarrett (Liv).

see what all the fuss is about

Kirrii Jasari's a tarage cue A mort interespective of the marks a winding seven over of lights of derevoire from some district of more of the marks a winding emporum on the coord-hand pulls be winding emporum on the coord-hand pulls winding emporum on the part of the control of the control

Like the much lauded but essentially boring Koln Concert set, The Book Of Wars is a solo recital spread over two LPs, and as is the case with each of the pianist's new additions to the ECM catalogue, its only purpose seems to serve as yet a further consummation of the methods he has employed exclusively for over a decade now. Everything about the record will be wearily familiar. The disrespectful appropriation of moments from traditions as incompatible as European baroque music and American gospel are interwoven using the most basic dynamic techniques - twee melodic lines shifting into romantically dramatic arpeggio swirls or spiralling off into endless robotic vamps - and underscored by a halfbaked philosophical muse that raises a brief evebrow with its cranky arrogance.

Naturally, it's all like that. Necessarily so. too. Tarrers's music is so rightly hinged on a cod-conceptual notion of the improviser as a kind of instant vessel for messages from some "higher force", that any break with it would reduce the whole shallow edifice to dust. Authenricity is of an consequence here, so the record exists as a perry, moment-to-moment progression through a myriad of styles, cultures and traditions, each one picked up and discarded as and when the pianist's "received impulses" dictate. It's an approach familiar enough in a genre overstuffed with exponents devoid of original thought, reduced to or plique theft in an arrownt to cover for their imagination's inadequacies; were it not for the brazen disregard for his basic raw material, dismissing entire cultures with a wave of his impulse-driven band, the flagrant espousal of would be no different to any other magnesensibility. As it is, it stands as the apotheosis of immorality, a perfect sign of the times. Maybe there's your explanation.

TONY HERRINGTON

BRAXTON-BAILEY
MEMENT PRECIEUX
(Victo 02)
Recordel: Victoriaville 4th International Live Music
Festival, Canada, 4 October 1986
The Vatienta And Albertralle Part 1, The Uniters And

Alberteille Part 2: Anthony Braxzon (as, sno sx); Derek Bailey (g).

For sous than the Parker Bulley conformations (which are saying supended, currently), these Bulley (Brascon door mark out a special peritory), a distillation of what a particular music ought to the about. Lan't peritured to be off cought to immember the record on the off cought to immember the record one, recorded to Liera AV (grown (Inter-Corp.)) and the current of the cought to the cought

But all that's different now. We know to expect something electric from the head-to-head between Braxton's ferociously analytic broad knowledge and Builey's obsessively microscope; throat into novelty. Braxton we know will be forense in attrude, confining in explorations to a pass-galactic soil on pass-galactic soil or any stored knowledge the reperticions of

communication. All so much vamping to him—and he doesn't vamp any more...) but wherever he goes, it'll stay in sight of his singular personality, the wry humour, the sidelong looks, the wicked footwar

Monent Precious finds them both relaxed. Bailey even develops - at times - a spindly lyricism, single notes, echo. He isn't as wilfully inaccessible as he once was. Maybe we've got used to him, but there's some softening on his part too. Braxton is more than usually explosively wide-ranging, doesn't seem to be standing back and marking his own work quite so exactingly. The result: not goodhumoured Jazz, nor New Discreet Music for Minimalist Airports, No one's ever going to get to call them egregious, or background. I suppose if you came on it unprepared it would seem no less rarefied than Wirmore But the world's changed since then, and they've carved out a space and a style in spite of themselves. There are limits, even though they offer an intelligence and an openness that could fool a neophyre into supposing otherwise. Nothing they do will ever be so alter as it once was however strange or bewitching it turns out, inside the limits. And this is a very fine see, richer, deeper, less constrained than ever. Bur there's also something autumnal about it? Are they getting lonely, reaching out?

Perish the thought.

WOKE UP

Mike Atherion on recent blues

THELONG AND sometimes distinguished recording career of Jimmy McCracklin has had several phases small-group R&B in the 40s, a bigger, sax-riffing sound in the early 50s, brief rock'n roll

group R&B in the 40s, a bagger, saverffing sound in the early 50s, brief cock in foll stardom later in that decade, soul in the 60s and early 70s, and currently back to West Coast R&B again. Through the years the Missouri-born singerfpiannet has had the back of writing soigh swith above-average lyrics and performing them with feeting and often with humour. Two current IPs feature McCaraklin at different stages of his career. Between 1922 and 1934 he recorded for the Between 1922 and 1934 he recorded for the

Peacock label, and the album Blass' Ew Dand includes a massive 18 of the 20-odd tracks which he cut for them. The rathe refers to his band The Blues Blasters, a five piece including two saxes and guararist Lafayerer Thomas, who supply a thick, rifting backing for the leader's

wey-word words and said, righting time. The related ockers which form show half the IP rend to be the more successful racket, brough often the guizer adoor of Dream ker, for hough often the guizer adoor of Dream ker, and the said of the relationship of the said of the s

imperium; Sanowy cimer sower crunes like
'The End' lack the punch and individuality of
the more jumping cracks, but they're in a
minority, Blait 'Ew Doad' is on Ace CHD219.
McCracklin's predilection for comfortably
up-termso material streeched well into the 648.

as can be hard on the 16-rea. Collection Robot.

An Swal FSS. Good "Joint Pail" are sixtle States with the States with the 18-rea of the 18-re

There's a remake of his '57 hir 'The Walk' which is most acceptable, a remike of his '61 her' Just Gor' Is Now' which it is sao, and a clutch of amiable, foor expense singles like 'Cere Back'. But complete Roger's Perrer might profitably have replaced a couple of the lesser tracks with be hig, heavy and wongoing 'How Da You Like Your Luve' and the stoys "maning." They So this is a fair allium swybour smaller profitable and the stop of the story and the stoys could have been a fair allium swybour maning." They 'So this is a fair allium swybour maning." They are the stime and the story of the story

The profific, unpredictable guararta and puntat let Tarrer has long been a froueire sobject for compilers of ressue albums, Ace, Frjeighe, Charly and Red Lightman have all had a go, with the honours thus far going to Red Lightman '10' For IV D. Now, you can with Jimmy McCracklin, Ace and Scarcusch have an abhum each on the ricks. The Ace on alled I'de Tarwer & Hin Kingy Of Replain Valum '2 (CHI) 1466, from which you may gather than

they've issued one already. You'd be right, too, and this volume is like unto the first one: both contain early- and mid-50s material from the wastes of Modern Records in Los Angeles, with a variety of vocalists backed by Turner and his Kings Of Rhythm, or varietions upon them.

roman (etc.) If ends var rough on the course, see he will will by Way Hear. Some parties of the course, see he will be will be Way Hear. It was come to be made and a being, for the flowly, though the will be made the flowly, though Toure guitar more or less uses the mile that the could demonstrating the Billy Gayles, who recorded frequently with the Kings and set util the evold, Funner ends on puna, more successified on "Natification for the wide when a dead-integrate" Leady Man. March as dead-integrate "Leady Man. It was the successified on "Natification for the course of the course

Turner is more himself un the last three tracks, which turn out to be early recordings by Chicago fixture Johany "Big Moose" Walker, His guirar is its bud self, with outlandsh reverb, straging and destrous runs

in fact like upstages the hapless Walker. So this is an LP of very rate material, with many interesting and some exeiting moments, but should not be at the rop of a new Turner fan's shupping list.

Stateside's album has the enthralling title of Rucking Blues. Like the Ace, it has a generous helping of tracks - 17, no less - but the recordings are from much later in Turner's erratic career. Three are Sue recordings from '62, notably the totally wonderful, no-holdsbarred boogie "Prancing", which stands as the definitive example of his eccentric, climb-allover-it guitar style. The rest emanage from three United Artists LPs of the early 70s. These were very personal recordings, many of them made by Ike shut away in his Bolio Studio multi-tracking the instruments and vocals. Some, like a moody version of Guirar Slim's "Things I Used To Do" and the folloping version of Jimmy Rogers' "That's Alright", have stood the test of rime well. A few, like the drug-sodden ramblings of "Right On", have not, but there is much fascinating and often experimental R&B-based musus here. There's also a classic aude from like to his woman on "Think": "I know you're head's full o'water, but shake it."

The fifth and final reissue album under consideration this month hads from Texas via Holland: an 18-track anthology entitled Gattar I: 6NJ Hard Volume 2 on Moonshine BDP 110. If you've heard the Hardwise Janq's and Fart Williams Shaffit sett on Krazy Kar or Moonshine's own first volume, you'll Know that the electric blues of Texas is built around razor-edged gainst and endmassizestally riffing brass sections. This reviewer's theory is that Texans are richer than most people and can thus afford the luxuay of horamen to augment their Bands. But I'd Idgress.

Any idea that the well of Texas recording of the classe period (fine I) Powers he err. 1947—1956 is dry is dap-telled by the very fine run, Lightum 1966min '54 Herald recording 'Morning Out Beoges' which is trainedly and efferences at the same runn and has a punching bear. This number sets a studied on which the error must paper, and a grantfying number of them do, notably Malter Collins 'Albert's Allys' and Chernoc Gordon's 'No. 'Albert's Allys' and 'No. 'Albert's Allys' and



STEEPLECHASE, a company conscientious in presenting their records, are making opportune use of the CD. All their current batch of releases have something extra over the LP edition. Anthony Braxton's In-The Tradition Vol 2 (SCCD-31045), his "bebop" date with Tete Montoliu and others, has a new track in "Marshmallow", which makes explicit his admiration for Warne Marsh in a fine work-out. Johnny Loes by Pierre Dorge's New Jungle Orchestra will get a full review next month, but this ourstanding set has two extra tracks on the CD/SCCD. 31228), one of which - 'The Smile At The Foot Of The Ladder", a feast of hearthreaking lines and solo fragments - is the best thing on the date

Paul Bly's My Standard (SCCD-31214) has obvieved than seven extra racis and an obvieved than seven extra racis and an own naming time of 66, 17. There are Blye orngania, which might be slightly against the gain of the title, but there's a brief unde con Monda in "Boltwa Blus: and the programme now ends satisfly by Gooded pelantia" (Goodbys', A very fine set, even amid the petthean of good flay records that we've had of late. Lee Komitz's Low-Lar us a bit of a suprisite on CDGCCD-3105) because it appears and CDGCCD-3105) because it appears on CDGCCD-3105) because it appears on CDGCCD-3105) because it appears on CDGCCD-3105) because it appears.







the 19-muter version of "The Song is You" on the LP edition was scrally 38 4 1 long! I have to admit that my articution wandered at times: Konitz is inventive, thoughtful and amising, semictimes histing at "Damy Boy" and a couple of other times, but it's more of a practice assion than anything and the 1974 sound lan't very flattering on CD, the alto rather that and metallic.

The Candid catalogue, now distributed by Counterpoint, is also coming on to CD. The current batch of releases are all straight reissues of the LPs (no extra tracks) and the sound doesn't appear significantly superior to the vinyl editions. Some pressings of Candid LPs have been poor surfaces but the recent records have sounded fine; so is the silent background of CD much of a bonus In music like Don Ellis's How Time Passes (CCD 9004) Ed say yesthe acute textures and sense of space which informed Ellis's music at that time is greatly enhanced by CD, and his ballad soblocury "Sallse" sounds wonderful. The World Of Cecil Taylor (CCD 9006) has never been very hi fiparticularly the muddy piano sound, perhaps CD cleans it up a little, but Taylor still sounds remote. Much the same with Max Roach's We Insut' Fredon Now Sorte (CCD 9002), where the group sound boxed-up. This is an LP whose impact has been rather sanned by rime the punch of Max and Coleman Hawkins survives but Abbey Lincoln, Julian Priester

and Walter Bencon fare less well.

Richard Williams goes against the hard bop trumper arom on New Hore In Two

(CCD 9003), astringent and reserved when you expect him to be declamatory, terse rather than wistful on "I Remember Cilifod!". Steve Lacy's The Straught How (CCD 9007) is one of his best early wronds, and the sum of is close.

and Invely on CD. Charles Mingus Pranset 's Charles Magus' (CCD 9005) is one of Candid's classes but one of their sloppiest recordings, and the poor focus on each of the instruments are clarified by CD. No such poblem with Clark Terry's Color Charge (CCD 9009), a set that electres when extention — charles arrangements, the music bright with flutes, obce and french horn, while Clark does his puschash asades whenever he plesses.

On CD only as Peter King In Para (Mélodie 8205) Wirth Dave Green, Gilles Eckenschwiller and Joel Toussaunt, the altoman breezes through nearly an hour of his usual beloop thing. A little more originality in the choice of material might have been welcome, with Chick Corea's "Windows" the only enterprising tune, but King's sound and ideas are probably a match for anyone else working in this closely defined area. Also on CD only is Warren Bernhardt's Hands On (DMP CD-457). DMP are very capable when it comes to recording pianos, and the sound of Bernhardt's keyboards (a mix of electric and acoustic) is naturally sumptuous. The music is an eclectic gathering, a bit of Tynerish modalism, some Corea, a fair degree of Bernhardt hamself - a thoughtful player, energetic, yet not quite individual enough to really make this music grip.

One from Affinity. Mel Torme Sings Frid Astam (CD Chirly 96), and delightfully too, saturely supported by the Mary Pack Dek-Tetre. The Velvet Fog is in reposeful mood for most of the ession, with the swingers taking a back sear to cool, considered versions of "A Foggy Day" and "They Can't Take That Away From Me", Sound is warm and clear.

RICHARD COOR

### FAST LICKS

HEINZ: Der Spion (IHM 30 ST). Comparisons might be odious and misleading but sometimes they're all you need (or can be bothered with). So on Der Spiser, what you get are the discarded outrakes from Total Draw. The Threepenny Opera, et, Tools From Topical Occurs (that's right, isn't it, Nick) and . . Well, that'll do, what you get is Miles as a Brechtian Yesman. Where is Plastic Bertrand when Europe needs him?

Tony Herrington

#### WITTEK/KAISER/MANDERSCHEID: Jazz . . . Oder Wass! (IHM 27 ST). Apparently, in proposing answers to their own

questions at is music for circus tents and concert halls, film soundtracks and (pah!) the new age. It is a post-modernist (ho hum) amalgamation of bop, free, mainstream and highbeam (eh/). It is 'Safer lazz' and Great White Music (hmm). On this evidence it is also dull insular and recrering on its last less High time we Euros found another tradition to crash, looks like.

Tony Herrington

#### VARIOUS ARTISTS: Jazz Juice 5 (Streetswards). I don't know who boy's these records. Do you? Some of it's fun certainly (Jammy Castor's "Leroy Your Mama's Calling" - an early soca!), some of it's dross (Irene Reid's "My Heart Said"), some of it's plain good music (Cal Tjader's "Shoshama"). Some of it I'd be happy never to have come across (Jackie & Roy - a sort of Latin Nina and Frederick), some I'd like to know more about (the soprano player in Janet Lawson's "So High"). But you'd be hard put to follow up any leads on the basis of the measure skeye info-Steve Lewis

YIORGOS MANGAS: Yiorgos Mangas (GlobeStyle ORB 021) Mangas plays clarinet as if the devil were after him, and Mangas was provoking the chase. Distant cousin, perhaps, to certain Free Jazz players, backed by wildly lively Greek dance-music, he flurries and bends and scrabbles across improvisations that tell of other possible directions out of the North African ancestral music that also birrhed the blues. Gypsy Jazz/ Openral Folk/ Mediterranean Primitive! Hear it, and invent your own tag.

Mark Sinker

THE CHEVALIER BROTHERS: The Chevalier Brothers (Duases Cheval GG2), The

Chevalier Brothers play the jumping jave associated with Louis Jordan and (more recently) such tyros as Joe Jackson or Pero Thomas and his Deep Sea livers. It is possible the combo is a bit technically advanced to do this stuff (always a hazard when broaching past styles): the results tend towards showbia slickness when they should crackle and rock The Brothers must know that Nat King Cole's "Call The Police" is their finest moment. because it concludes side two. If this pathetic tale (an upstaged lover calls on the cops to sort out his rival) emerges on seven inch, snap it up.

Ben Watson

THE MELODY FOUR: T. V. Mars Oni! (Chahada OH13) Le Melody Four - qui sont-ils! Tony Coc. Lol Coxhill. Steve Beresford et ... Monsteur Spok / ("Avec la participation de Monsieur Spok," ils disent). Le Four présentent des thèmes de TV, aux petites arrangements très amusantes et sattriques, et de temps en temps (eg "Mash") lyriques. On a compris "Le Manère Enchants" ("Magic Roundabout"), "Danger Man", "Star Trek" (chanté par Lol Coxhill), "Dallas" "Sooty" (mais out), "Top Cat" etc. etc. Aussi une pièce de Steve Beresford, "Musique Sérielle" . . . (il joue au synthétiser electronique). Une disque de 10<sup>st</sup>, bizarre mais

ioli. Mais our!

André Hamilton

THE AMAZING RHYTHM BURGLARS: Same (Bargle 001). This is a long overdue vinyl

debut by a superb six-piece (augmented by a bonus trumpet for this 12" EP) that's had them bopping in Beentford and Ealing for over two years Three witty, post-Cray bluesy originals topped up with that venerable piece of sagacity "Your Cash Ain't Nothing But Trash". The record doesn't quite do them justice but will certainly suffice nicely until you can catch them at The Granville or Red Lion. They play the most powerful version of "Cross Cut Saw" bar none, and I trust they will see the wisdom of including it on their next disc. (Available from 92 Southdown Arenny, Landon W7, 2AF.) Barry Witherden

VARIOUS ARTISTS: Baz Fe Jazz's Jazz Dance 2 - Do It Like You Feel It (Ares Jazz ARC 50(4). Bunky Green, Lou Donaldson,

Kenny Burrell, Ramsey Lewis, James Moody, Odell Brown, Illinois Jacquet, Buck Clarke and Ray Bryant are all featured on this infectious, mainly-for-dancing compilation of jazz from the late 50s and 60s. Highlights are Illinois Jacquet's sizzling "Blackfoot" and Eddie lefferson's customary liberry-taking vocal on James Moody's "Summertime"

Chris Parker

BUCKWHEAT ZYDECO; On A Night Like This (Island 90622-1). High-energy danceable Louisiana swamp music, a funky mix of zydeco classics like Clifton Chenier's "Hot Tamale Baby" and Dave Alvin's "Marie Marie" with originals and the odd cover - Dylan's "On A Night Like This" and Booker T's "Time Is Tight". Thoroughly likeable, red-hot and joyous.

Chris Parker

KAZIMIERZ JONKISZ OLUNTET: Tori Taka (Maza SX/2301). ZBIGNIEW LEWANDOWSKI

QUARTET: Gam (Polyanz PSJ 175). A handful of Polish musicians, such as Krzysztof Komeda (via early Polanski films), Tomasz Stanko (via ECM), Adam Makowicz (by virtue of several tours of the West) and, most notably. Zbieniew Namysłowski have reputations beyond their home circuit. There are more, like Tomasz Szukalski and Pawel larzebski, who deserve wider recognition. Jonkisz appeared alongside these two on Namysłowski's excellent 1973 album Wandnesse, He and fellow-trap-ist Lewandowski have put together bands that would stand computison with any similar unit (contemporary/post/neo-hard bop) anywhere Gam comprises six fine originals by keyboardist Jerzy Kaczmarek (including the intriguingly titled "You Don't Disperse A For-By A Fan" and "Green Barman") and features agile work by bassist Miccayslaw Jurecki and saxist Piotr Baron. For recording quality. tightness and freshness of approach it has the edge on Jonkisz's album (which has an unusual front-line of sax and electric violin) but there's not too much to choose between them Outside London (or Warsaw!) these items will be hard to find, but try your local specialist: astonishingly I've even picked up a couple of my eight Namyslowski albums at the big

record chains, and by far the toughest to track

down was the only one issued in Britain - the

long-deleted Lols on Decca.

Barry Witherden













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Wire Magazine

### HUNDREDS

I w OULD have thought that a poll of fewarite LPs among musiciant, young and old, would be more worthwhile or at any rare make an interesting comparison with a criter's Top 100. And I know it's all subjective, but how can you produce a Top 100 and an Ornette Geleman Top 100 whost the classic Free Justet A one-take masterpiece.

MIGHAEL GREGO, Bristol

### AND HUNDREDS

WITH HEGAED TO SOUTH COMMENDED.

JUST THE GAED TO SOUTH COMMENDED TO COMPANY OF TO LEARTH SO OF COMPANY OF TO LEARTH SO OF COMPANY OF THE COM

flous!)
As for 1022 today: I am sorry to say the

greatest jazz is only on record. The guants have all gone or spent their force PAUL SMITH, West Hampstead

### AND HUNDREDS THEGREATEST pity about the chart is

the paucry of free jazz or improvued music, surely some of the most potent music to be heard during the last rew decades. Considering Wirst started out with a promise to devoter more space to this sorely misunderstood music, some of your contributors self steem to be entrenched in bad old habits. This music has mustured enough to warrant more than the three full-shooked European albums that appear in your for.

CLIVE HOLDER, Christenur

### TUMBLED

LS N "T 17" just a little bit arbitrary to confine the selection of the so-called "Immaculate 100" to recordings made after the 1930s." Or is this a belated poce of counter-heresy against Hugues Panassie" I find it a touch ludscrous to have a Top 100 Jazz Albums list without a single note from the greatest genius of American music – without whom most of the musicians in your

first would not be what they are, or were With monouncust self-discipline, I shall resust the temperation of busing all the postfetters errors of omission and inclusion – 2,763 other Wire readers are already sharpening their qualls. Of course, it will bely keep The What Place supplied with indiguous letters for the next couple of years. Which could be why you came up with the ules in the first place. By the way, if Max has already written, then prant his letter united of mine.

MIKE HENNESSEY, London NW6

### WORTH IT

A N O T F to thank you for your Immaculate 100. I'm not sure if all the records will sound as "immaculate" to me, but I look forward to investigating the many cities that I don't know. You'll probably get loss of moning about the chart but it's done a relative newcomer like me a power of good.

e me a power of good. SUSAN PILMER, Bournemouth

### THIS MONTH'S HARD CHARTS

THE HAPPENING FIVE WIRE'S CHRIST MAS CHOICE

STICKS AND STONES GERE Lidwig 1. SANTA CLAUS IS COMING TO TOWN BILL EVANS
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